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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 2, 2002

## Country Rockers Kickin' Up New Scene In L.A. Clubs

BY CHRIS MORRIS

LOS ANGELES—On a recent Wednesday night, Jessi Colter stood in an alley behind Miracle Mile District bar Molly Malone's, teaching the chord changes of Ray Price's "Invitation to the Blues" to a group of young musicians gathered in a semi-circle around her.

Colter, the queen of '70s outlaw country and the widow of Waylon Jennings, was drawn to the event by blood ties: Her son Shooter Jennings frequently sings with the house band at the club's monthly country-rock jamfest, Sweethearts of the Rodeo. But her involvement runs deeper than family obligations.

Producer/musician Dusty Wake-man, a veteran of the L.A. country

scene and bassist in the Sweethearts house band, says, "Jessi Colter, who we've played with three times now, always says she feels like she's back at [70s L.A. country incubator] the Troubadour with Waylon and [Kris] Kristofferson and those guys."

Indeed, an explosive new energy is emanating from L.A.'s country-rock players. A huge crop of performers—some of them seasoned local players doing their most mature work, others newly emigrated from the South and Southeast—are kicking up the dirt. Virtually any night of the week, a solid country show can be found in established Hollywood clubs and hole-in-the-wall bars alike. The situation has

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### MARKET FOCUS

## Now's Still The Time For 'Now!'

Sales Decline For Compilation Series, But Labels Say The Brand Is Strong

BY ED CHRISTMAN

NEW YORK—With 27 million units scanned since it was inaugurated in the U.S. in November 1968, *Now!* That's What I Call Music is the market's most successful compilation series ever. Despite a downward trend in sales during the past few albums, the latest titles continue to sell in the millions, and most involved believe the franchise remains strong.

Since its inception, *Billboard* estimates that the U.S. series has generated about \$325 million in billing for the participating labels. But sales peaked with the November 2000 release *Now! 5*—which has moved 4.67 million units, according to Nielsen SoundScan—and since then have

steadily declined. *Now! 6* has 3.27 million scans; *Now! 7* and *Now! 8* each have about 3.2 million scans; *Now! 9* is at 2.34 million scans; and *Now! 10*, which streeted in July, has scanned 1.13 million to date.

What's more, first-week sales have also slowed since peaking with *Now! 7*, which moved about 621,000 units in its debut week. Subsequent releases scored first-week sales of 548,000, 419,000, and 588,000 units, respectively.

The series is modeled after the U.K.'s highly successful *Now!* series, which was originally owned and launched by Virgin Records in 1983. The series is up to volume 32 in the U.K. The U.K. series

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## Vedder, Pearl Jam Energized For New Epic Set

BY JONATHAN COHEN

NEW YORK—More than a decade after Pearl Jam attained stardom amid the Seattle-driven modern rock explosion, Eddie Vedder is quick to point out why the creative process continues to inspire him.

"We have five songwriters," he says with a proud smile. "The band

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PHOTO: DANNY CLINE

## In Sniper Zone, Caution's The Word For Musicians, Fans

BY BILL HOLLAND

WASHINGTON, D.C.—With two suspects in custody for the D.C. area sniper slayings as *Billboard* went to press, local residents were no doubt breathing a long sigh of relief.

At press time, authorities appeared ready to charge two men in connection with the spree, which left 10 dead and three wounded in the communities

around the Washington, D.C., area. Local musicians contacted earlier by *Billboard* had described the caution in their daily routines since the

start of the shootings Oct. 2, and spokesmen for some area record stores and club venues said many customers were staying home as they awaited resolution of the crisis.

RSVPs for a planned Oct. 29 un-

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## MUSIC DISTRIBUTION

SPOTLIGHT BEGINS ON PAGE 57



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Editor in Chief (1991-2002): TIMOTHY WHITE

## Indie Promotion Relationships Shifting

BY MARC SCHIFFMAN

**NEW YORK**—Two new shifts reflect the ongoing turbulence regarding the role of independent promoters at radio. On Oct. 18, CC Radio president/CEO Robert F. Neill announced that his company would let its contracts with independent promoters lapse as they came up for renewal. "Our stations will now work more closely with the record industry on promotions, concerts, and other opportunities," Neill said in a statement. "The record companies have expressed a willingness to work directly with the stations, and we are gratified that their wish." Fourteen of CC Radio's 79 radio stations have agreements with indies.

On Oct. 21, the *Los Angeles Times* reported that independent promoter Tri-State Pro-

motions told Clear Channel (CC)—owner of 1,200 stations—that the indie firm could no longer afford to pay the broadcast company their agreed fees, reported to be in the neighborhood of \$200,000.

Based on Tri-State reportedly cannot afford to pay CC the promised amount because of new mandates set forth by record companies that change how labels pay indies. Payment used to be made solely for a station adding a record. Some companies are now demanding a minimum amount of meaningful spins—i.e., other than solely overnight airplay—before paying the independent promoter. Neither representatives from CC nor Tri-State responded to calls from *Billboard*.

Other broadcasters are conducting business as usual, despite these developments. Viacom's Infinity chain of more than 180 radio stations maintains it has always had a different approach to its independent promotion relationships. Spokesperson Dana McClintock says the company does not have exclusive relations with independent promoters. "We're continuing our open-door policy to all comers, [be they label or independent promoter]. We certainly would work with [indies] as we work with the labels."



Ernie Cummings, president of radio. Rick Cummings tells *Billboard* sister publication *Airplay Monitor* that their indie deals

are fairly new. "I've asked the managers what their take on it is," he says. "I don't expect an answer like Coxs."

The independent promoter acts as a broker between its client radio stations and the record labels. The relationship can give the promoter exclusive access to the radio station, making it necessary for labels to work through the independent promoter to get their music added to a radio-station playlist.

Some critics point to this relationship as a thinly veiled form of payola. The independent promoter pays the radio station to be its client and charges the label when the client station adds one of that label's songs. But supporters of the practice say there is not any actual *quid pro quo* since the radio station is not paid on a per-song basis by the

label but in a lump sum by the independent promoter to share its information with that independent promoter.

Labels have sought to reverse the growth of independent promoters by asking the Federal Communications Commission to investigate the influence indies have over radio and by reducing their payments as explained above. Publicly held radio companies have seen the indie relationship as a way to bolster top-line revenue growth and in turn, please shareholders.

By working directly with the labels, the broadcasters are able to continue getting non-cash benefits from the promotion departments and the labels don't have to pay as much to promote their product if they cut out the independent promoter middle man.

## Shakira Wins 5 MTV Latin Awards

BY LEILA COBO

**MIAMI**—With five awards—one for each category in which she was nominated—Colombian diva Shakira was the big winner at the inaugural MTV Video Music Awards Latinoamérica, which took place Oct. 24 at the Jackie Gleason Theater in Miami Beach.

Shakira's wins—sixth in an ongoing streak of the year, video of the year, best female artist, and best pop artist—were particularly telling, as is signaled that her crossover into the English marketplace hasn't affected her Latin American fan base.

While nominees for the awards were chosen by a "music and video academy" comprised of close to 100 music-industry professionals and MTV viewers, final winners were decided upon by fans throughout the Latin region.

"MTV is a worldwide culture and a common place for young people, people who are hungry to be in touch with music from all over the world," Shakira told *Billboard* prior to the awards.

Awards were given out in three international categories, with Avril Lavigne winning best new artist. Red Hot Chili

Peppers winning best rock artist, and Pink winning best rock artist. Aside from Shakira, only one other act, Chilean rockers La Ley, took home multiple awards, for best rock artist and best group or duo of the year.

Surprise winners included uber-successful girl band Bandana—a group that has become one of Argentina's *Popstars* show—which upset critics' darlings like Jorge Drexler and Leo Garcia in the best new artist Southeast category. Peruvians L'Wida took a surprise win over La Ley and Los Prisioneros in the best artist Southwest category.

Thursday night's show, which was predominantly in Spanish but included performances in English—most notably Carlos Santana with Michele Branch, Lavigne, and System of a Down—aired live on the network's three Latin America feeds and domestically on MTV2, with English subtitles.

The Video Music Awards Latinoamérica will also air Nov. 1 on MTV U.S., making it the first time the network airs a special in another language. For a full list of winners, visit [billboard.com/awards](http://billboard.com/awards).



SHAKIRA

## LETTERS

### INDIE LABELS SEEM FAIR TREATMENT

Nice piece by Ed Christman on the prohibitive pricing of fourth-quarter retail co-op programs ("Holiday Retail Programs: BK Labels," Sept. 28). I must, however, take issue with one point that Ed makes: speaking only for the independent labels that I've been representing, I don't think that most independent "accept" being sold out of fourth-quarter programs. We at independent have records to release and consumers who want to buy them, just like the majors do. We must simply be more selective, creative, and realistic with the accounts and our releases while we urge our best to set our titles up for long-term sell-through as opposed to glossy first weeks and chart positions. This approach gives us the best chance at prof-

itability not just for records released during the fourth quarter but throughout the whole year.

Rick Rosenberg

VP of sales and marketing

Shanachie Records, Newton, N.J.

### DANCE SUMMIT PLAN INSPIRATIONAL

Those of us fortunate enough to have attended the "Pioneers of Dance" panel at the 2002 Billboard Dance Music Summit sat mesmerized for 2½ hours as our industry's pioneers and legends "preached" to us. The individual histories, the blatant honesty, the words of wisdom that resonated in the pantheons were eaten up by the attendees.

My mastering studio receives thousands of

recordings for either mastering and/or production. I have become increasingly alarmed as to the quality and content of the material received during the past several years. To learn that so many of my colleagues share my sentiments is encouraging.

If we continue in the spirit of that [panel]—the passion, the energy, the resolve to bring back melody and meaning to music—we can breathe life back into our dying industry. I envision a coalition of music professionals working together to infuse life and excellence back into music. Your ideas and suggestions are anxiously anticipated.

Adrianne

Owner/GM

Trutone Inc., Hackensack, N.J.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of *Billboard* or its management. Letters should be submitted to the Letters Editor, *Billboard*, 770 Broadway, New York, N.Y. 10003.

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ENKELBERT HUMPHREYS  
35TH ANNIVERSARY

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**Chart Beat**

by Fred Bronson

**IN THE 'KNOW':** Eight years after Kurt Cobain's death, Nirvana has its first No. 1 hit on the Mainstream Rock Tracks chart. "You Know You're Right" (DGC/Geffen/Interscope) is the first song by the Seattle grunge-rock outfit to reach the top of this chart. Nirvana's first chart entry, "Smells Like Teen Spirit," peaked at No. 2 in February 1992. Until now, the group's highest mark on the Mainstream chart was the No. 3 ranking achieved by "Come as You Are" in April 1992 and "About a Girl" in December 1994.

On the Modern Rock Tracks chart, "You Know You're Right" is on top for the second week. It's the fifth Nirvana song to reach pole position on this tally. "Smells Like Teen Spirit" had a lone week on top, as did "About a Girl." "All Apologies" reigned for two weeks in January 1994, and "Heart-Shaped Box" remained at the summit for three weeks in October 1993.

Released after Courtney Love settled her legal differences with the Universal Music Group, "You Know You're Right" has also found a home on the Billboard Hot 100. The track cracks 51-50 this issue, making it Nirvana's highest-charting song on the pop chart since 1992, as did "About a Girl." "All Apologies" reigned for two weeks in January 1994, and "Heart-Shaped Box" remained at the summit for three weeks in October 1993.

**BOY MEETS GIRL:** Nelly has made plenty of chart news this year, but he's not done yet. This issue, his collaboration with Kelly Rowland, "Dilemma" (J's Real/Universal), reaches the 10-week mark and ties with 2002's "Foolish" as the longest-running Billboard Hot 100 No. 1 of 2002. "Dilemma" may yield the top spot as early as next week, if Eminem can maintain the momentum on "Lose Yourself" (Shady/Interscope), which jumps 6-2. That happens, "Dilemma" will be the fifth song in the rock era to complete its run at No. 1 after 10 weeks and the first co-ed effort to reach the 10-week mark. The four other songs that ended their reign at the 10-week mark are "You Light Up My Life" by Debby Boone, "Physical" by Olivia Newton-John, "Maria Maria" by Santana Featuring the Product G&B, and the aforementioned "Foolish."

**THEIR OWN WAY:** Fleetwood Mac has an album enter The Billboard 200 for the first time in five years and two months. The double-CD *The Very Best of Fleetwood Mac* (Reprise) is now at No. 12. The last Fleetwood Mac set to debut on this chart was *The Dance*, which opened at No. 1 the week of Sept. 6, 1997. The *Very Best* collection outperforms the single-disc Greatest Hits CD, which peaked at No. 14 in February 1989. This new grouping of his includes "Landslide," which is also having a good week on the Hot 100, albeit by another act. The remake by The Dixie Chicks on the Monument imprint takes a giant step, moving 41-29.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).



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# IFPI To Taiwan: Stamp Out Piracy

BY TIM CULPAN

TAIPEI, Taiwan—Board members of the International Federation of the Phonographic Industry (IFPI) called on the Taiwan government to lead the way on stamping out piracy, during a three-day visit to Taipei that ended Oct. 17.

Assembling a dozen of Taiwan's leading music artists in front of local and international media, the IFPI said key legislation needed to be amended or strengthened to combat the rampant piracy in that country. IFPI chairman/CEO Jay Berrian acknowledged the government's work to date but said the situation is out of control. "In April, the Taiwan government proposed measures," he said. "Some of them have been implemented, all of them have been well-intentioned, but I am sad to say that the piracy problem today is worse than it was in April."

The IFPI says the piracy rate has increased since the artistic community held a protest March 4 to pressure the Taiwan government into action. The territory's recorded-music output fell 13% for the first half of the year, the IFPI added.

Speaking to hundreds of media and entertainment workers at the April protest, Taiwanese premier Yu Shyi-kun admitted, "We have realized we haven't done enough."



RUTHERFORD

This time, addressing the IFPI delegation during its three-day board meeting in Taipei, Yu promised that the government would step up its action. "This was only the first step in our efforts to crack down on piracy," Yu said. "We know it takes a national effort, and we're not going to relax."

A key reform sought by the IFPI is a curb on the manufacture of optical discs. "The optical-disc law has gone into the legislature, but it hasn't been passed yet," explains Lachie Rutherford, chairman of IFPI Asia Pacific and president of Warner Music Asia Pacific. "There's no guarantee it will be passed

this year or what it will contain."

Lauding the efforts of retailers, Rutherford adds, "We appreciate the efforts in retail, but until you raid those working and investing in pirate blunts it will not end. Piracy is like drugs—you need to control the supply."

Pirated music, games, software, and movie discs are widely available in Taiwan through the island's crowded and often unregulated night markets. Many of the vendors are school or university students paid by the pirate organizations because their age means they can more easily escape prosecution.

Backing the IFPI's stance, Taiwanese artists are urging the public to avoid the temptation to buy the cheaper CDs. Singer Chang Hui-mei, known as A-mei, pleaded, "If you don't support our efforts, please think twice before you buy a pirated copy."

Fellow artist Wang Lee-hom laments the decline in the Chinese-language industry. "There was a lot of confidence in the Chinese-language music industry [when I started]," he says. "The IFPI media conference," he says, "has been the leaders in Chinese-language repertoire, but in the past few years we've seen the very opposite."

## Lawmakers, Others Try To Push Royalty Bill Through

BY BILL HOLLAND

WASHINGTON, D.C.—There is a concerted effort by leading federal lawmakers and record-industry and artists' groups lobbyists to ensure that the Senate briefly reconvenes in November, a House-passed bill that would offer small Webcasters a lowered performance-royalty rate will pass the Senate and be signed into law.

Without passage, small Webcasters will have to pay retroactive royalties back to 1998 at the full royalty rate of 70 cents per song per 1,000 listeners, which they say would put them out of business. First payments were due Oct. 20.

In the meantime, the Recording Industry Assn. of America (RIAA) sent out e-mails Oct. 18 informing small Webcasters that their label and other sound-recording copyright-owner members of the SoundExchange royalty-collection unit would accept instead "a minimum payment of \$500 and waive any late fees."

The bill, H.R. 5469, was pulled from consideration in the last hours of the regular session Oct. 17 by Sen. Jesse Helms, R-N.C. Senate Judiciary Committee chairman Patrick Leahy, D-Vt., says he will lead an effort to resurrect it. Leahy urged Webcasters, record

companies, and artists' groups "to see if accommodation can be reached through marketplace negotiations. We will continue working for Senate passage of H.R. 5469 when the Senate reconvenes on Nov. 12."

In addition to lobbying efforts by the parties involved, other Senate and House Judiciary Committee chairmen (Rep. F. James Sensenbrenner Jr., R-Wis., has made calls to Helms "to let him know how important it is that this bill pass," according to an insider. Sensenbrenner was able to achieve unanimous passage of the bill on the House floor before it was sent to the Senate for consideration.

A spokesman for Helms says the senator "would like to get this bill passed before he retires in June, but said he got the bill because it was a 'back-room deal basically written by the recording industry.'"

The spokesman says Helms placed the hold after hearing complaints from home-state religious and non-religious broadcasters. Senate leadership of both parties had cleared the bill for passage after an earlier hold placed by Sen. Dianne Feinstein, D-Calif. A source said Leahy "went ballistic" when hearing the bill was pulled from consideration.

## A LOOK AHEAD

### Santana Set For High Chart Bow

BY GEOFF MAYFIELD

LOS ANGELES—Santana's new *Shaman*, released Oct. 22, will get the highest chart bow in the band's career and battle Billie Holiday's current No. 1, *For the Love of Billie* (Columbia), for next issue's Billboard 200 No. 1.

Based on early sales reports, Santana's second Arista release appears on course to sell in the range of 250,000/300,000 and may pull even more if it rallies a strong week—a trait not uncommon among acts that appeal to mature consumers. The group's last album, *Supernatural*, entered at No. 19 in July 1999 with first-week sales of 72,000. It went on to become by far the biggest of the 30 albums that either the band or leader Carlos Santana have placed on The Billboard 200, chalked 12 weeks at No. 1 and selling 11.1 million copies to date, according to Nielsen SoundScan.

*Shaman* will enter no lower than No. 2 and might lead the chart, depending on how much second-week growth Hills' latest Warner Bros. set sees after topping this issue's list with a career-best week of 472,000 units (see *Over the Counter*, page 73).

FOO Fighters' *One by One* (RCA) looks set to surpass 100,000 and become the band's third top 10 album, while the solo disc of Destiny's Child's Kelly Rowland (Columbia) and David Stewart's J Records debut should reach the top 20, each with tallies of more than 60,000 units.

"Santana is hitting our projections," says Jerry Kamiller, divisional merchandise manager of music at Trans World Entertainment. "Foo Fighters will do more than we expected."

Additional reporting by Ed Christman.

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	577,897,000	503,114,000	(~12.9%)
Albums	550,353,000	492,915,000	(~10.4%)
Singles	27,344,000	10,199,000	(~62.7%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	510,282,000	467,403,000	(~10.4%)
Cassette	39,002,000	24,257,000	(~37.8%)
Other	1,069,000	1,255,000	(~17.4%)

### OVERALL UNIT SALES

This Week	11,410,000	This Week 2001	12,457,000
Last Week	10,832,000	Change	~8.4%
Change	-5.3%		

### ALBUM SALES

This Week	11,234,000	This Week 2001	12,028,000
Last Week	10,854,000	Change	~6.6%
Change	-5.4%		

### SINGLES SALES

This Week	176,000	This Week 2001	429,000
Last Week	178,000	Change	~98.0%
Change	~1.1%		

### YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2001	2002	
Chain	297,000,000	253,884,000	(~14.5%)
Independent	79,810,000	64,109,000	(~18.7%)
Mass Merchant	156,603,000	158,310,000	(~1.1%)
Nontraditional	16,338,000	16,613,000	(~1.9%)

### YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2001	2002	
City	128,312,000	113,765,000	(~11.3%)
Suburb	229,719,000	204,560,000	(~11.0%)
Rural	192,321,000	174,590,000	

ROUNDED FIGURES

FOR WEEK ENDING 10/20/02

Compiled from a national survey of retail and non-retail reports submitted, compiled, and provided by Nielsen SoundScan.

## In The News

• AOL Time Warner (AOLTW) posted increases in its mainline media businesses—including music—during the third quarter, showing a profit of \$57 million, or 1 cent per share, compared with a net loss one year ago of \$997 million, or 22 cents per share. Revenue rose 10% to \$9.96 billion. But as a result of its ongoing internal review of AOL's finances, AOLTW said it will restate financial results for the eight previous quarters. Warner Music Group's revenue rose 2.2% to \$983 million, in part due to the acquisition of World Entertainment, favorable currency exchange rates, and lower return provisions.

• Viacom reported strong results for the third quarter, helped by MTV and its other cable networks, as well as new accounting for goodwill and favorable comparisons to third-quarter 2001. As a result, Viacom's net income of \$640.3 million, or 36 cents per diluted share, compared with a net loss one year ago of \$190.4 million, or 11 cents per diluted share. Sales rose 10% to \$6.31 billion. Revenue for cable networks, which include MTV Networks, rose 13% to \$1.24 billion. Operating income was up 21% to \$511 million. Infinity radio and outdoor advertising showed a 6% gain in revenue to \$968 million, while operating income rose 2% to \$322 million.



THE NINTH ANNUAL

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THIS ONE



5H85-Y03-8PNN

# Court: Ronettes Not Due Licensing Royalties

BY BILL HOLLAND

WASHINGTON, D.C.—A New York appeals court ruled Oct. 17 against Ronnie Greenfield (known professionally as Ronnie Spector) and the Ronettes in their 15-year-old lawsuit against Philips Records and producer Phil Spector. The court maintained that the group is due royalties from its synchronization licenses under its 40-year-old contract.

The Recording Industry Assn. of America (RIAA) had filed a brief, asking the court to affirm the position that record companies have full rights absent contractual language to the contrary. RIAA chairman/CEO Hilary Rosen commented that "Phil Spector can certainly do voluntarily what our members have done and make fair payments based on the Ronettes' incredible contribution to his career. Not because he has to, but because it is right."

The court sent the case back to a lower court to determine the

amount of what other royalties of the sales of sound recordings must be paid. "Defendants acknowledge that the royalty schedule for domestic sales encompasses the sale of records, compact discs, and other audio reproductions by entities holding domestic third-party distribution licenses from Philips Records. In light of that concession, we remit this case [to the lower court] to recalculate plaintiffs' damages for royalties due on all such sales."

The group members have not seen royalties from either the sale of sound recordings or for synchronization licenses since the '60s, when Phil and Ronnie Spector divorced.

The court ruled that absent any explicit language in their old contract for reservation of rights—such as synchronization licenses for use of performances in TV, movies, and advertising—the artists transferred full ownership rights, including the right of the



SPECTOR

producer, to redistribute the performances in any technological format. It also ruled that a divorce agreement cutting Ronnie Spector out of future royalties was not binding.

Ronettes hits have been used in commercials and such movies as *Dirty Harry*. In '80s contracts, such license language to use old hits in movies and commercials was not common.

In the modern era, most record

companies have adopted a policy to split income from such uncontested revenue, but the court ruled that such a "common industry practice" was outside the scope of the case.

Greenfield says she is "deeply dismayed and disappointed," and says the ruling "puts in the face of the lower court decisions in our case and gravely undermines the current label practices to share monies with artists from income derived from uses not specifically mentioned in old contracts."

Andrew Bart, Phil Spector's lawyer, said he was "pleased" with the ruling: "It affirms a clear legal principle."

The Recording Artists' Coalition (RAC) had also filed an amicus brief, siding with the Ronettes. RAC spokesman Jay Rosenthal said the ruling "will do nothing but embolden those who make a living out of exploiting recording artists."

## French Jazz Master Henri Renaud Dies

BY TERRY BERNE

Renowned French jazz pianist/composer/producer Henri Renaud died Oct. 17 in Paris of complications related to cancer. He was 77. Born April 28, 1918, in the town of Villedeuil-sur-Iton in central France, Renaud began studying classical music as a child, which colored his incursions into jazz. Renaud arrived in Paris in 1946, just in time to participate in post-war St. Germain-des-Près' incipient jazz scene.

Renaud was known from the start as an elegant if austere player who eschewed pyrotechnics for grace and precision, a la idiom and then with his own groups. He was soon accompanying such visiting American players as



RENAUD

James Moody, Don Byas, Roy Eldridge, Milt Jackson, Lester Young, and Zoot Sims. He cut sides for several French labels, including Saline, Vogue, and Swing, and his various 1953 recordings with trios led by Clifford Brown are especially celebrated.

In 1954, Renaud headed to New York, where he performed at such legendary jazz venues as Birdland and the Blue Note and produced and played on a series of acclaimed dates featuring some of the city's hottest players. These studio sessions (now available as two Fantasy CDs) are known as the Birdlanders and are perhaps Renaud's most important recorded legacy.

In 1961 he became director of the jazz division at CBS Records France, where he oversaw highly respected reissue projects. In later years he became a tireless promoter of jazz through TV and radio projects and writing in various publications.

Renaud was also consultant for Bertrand Tavernier's 1986 movie *Renaud Midnight*, considered to be one of the best films ever made about jazz.

## Executive Turntable



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**RECORD COMPANIES:** Colin Finkelshtein is named CPO of EMI Records Music North America in New York. He was CPO/COO of Classic Media.

**Jim McDermott** is promoted to senior VP of new technology for Sony Music International in New York. He was senior VP of new technology/electronic music distribution for Sony Music Entertainment.

**Evon Prager** is named VP of video promotion for Island Records in New York. He was VP of video promotion for Epic Records.

**Compendia Music Group** names **John M. Rolfe Jr.**, previously director of international and business affairs for Acuff-Rose Music Publishing, as VP of business and legal affairs; **Michelle Duffie**, previously VP and co-owner of Millennium Entertainment Group, as director of marketing for Light Records; and **Cystal Melin**, previously publicity assistant for Metro Public Schools, as director of publicity and promotion for Light Records. They are based in Nashville.

**RCA Records** names **Caren Vaasey** as senior director of market-

ing and **Scott Givens** as senior director of artist development/head of rock marketing in New York. They were, respectively, co-owner of Caravan Marketing Group and GM of Divine Records.

**Chris Loss** is named director of West Coast regional promotion for Lyric Street Records in Phoenix. He was assistant PD/music director for KMLE Phoenix.

**Milo Pacheco** is promoted to senior product manager for Razor & The New York. He was product manager, Razor & The also names **Sandi Hemmerlein** as product manager in New York. She was associate director of the Division One imprint/specialized marketing division for Atlantic Records.

**Stuart Oravetz** is promoted to video promotion manager for Epic Records in New York. He was video promotion assistant.

**PUBLISHING:** **Brendan Okrent** is promoted to assistant VP of the creative/membership group at ASCAP in Los Angeles. She was senior director.

## Rhapsody Deals With UMG, WMG, Others Will Enable Users To Burn CDs

BY BRIAN GARRITY

NEW YORK—Listen.com will announce Oct. 28 the launch of Version 2.0 of its Rhapsody subscription service, which will feature the ability to burn tracks from Universal Music Group (UMG) and Warner Music Group (WGM), as well as VTT Records, Sanctuary Records Group, and 16 other independent labels. In total, more than 70,000 tracks will be available for burning.

The move marks an important step forward for Rhapsody, which until now has specialized in on-demand streaming and Internet-radio programming. Listen announced Oct. 24 that it has renegotiated its licensing deal with UMG and WMG to allow for the burning of their content. UMG is making 40,000 tracks available; WGM's number is undisclosed but is expected to be north of 20,000. WMG, for its part, recently announced plans to make close to

30,000 tracks available as 99 cent digital singles via RiPoPort (*Rhapsody*, Oct. 5).

Tracks will be sold from Rhapsody on at a la carte basis, for 99 cents each. While the songs can be burned to CDs, they cannot be downloaded to a computer's hard drive or transferred to a portable device.

Also as part of the launch of Rhapsody 2.0, subscribers to the service will be able to access their collections from any PC desktop. Previously, collections could be accessed only from a single computer. The updated service will also contain enhanced radio personalization features.

Rhapsody remains the only service to offer music from all five majors, as well as from more than 90 indie labels. The service is distributed through Audiogalaxy, Lycos, Road Runner, Sony's Musiclub, and Verizon Online, among others.

## Artists, AFTRA Settle Benefits Suit

BY BILL HOLLAND

WASHINGTON, D.C.—A new \$8.5 million settlement has been successfully negotiated in a 9-year-old lawsuit involving soul legend Sam Moore and 15 veteran R&B recording artists. The artists sued the trustees of the funds unit of the American Federation of Television and Radio Artists (AFTRA) for breach of fiduciary duty in 1993 for failing to keep accurate records and monitoring record company contributions.

Under the new Oct. 17 agreement, the named plaintiffs will receive \$250,000 or, approved, to \$150,000 apiece under the terms of the previous agreement rejected by some of the recording artists. But the plaintiffs now will be able to pursue further challenges that they had been underpaid. Other monies will go to lawyers in the case.

By law, recording artists under their contracts are entitled to health and pension benefits, and the Funds administer the contributions from record companies. Tens of thousands of unnamed recording artists in the class part of the suit—who would only have received several hundred dollars—will also be able to bring grievances to an appointed arbitrator. A third-party consultant will also make recommendations to AFTRA Funds for reforms deemed necessary.

AFTRA leadership intervened against its own funds in June, and U.S. District Court Judge Clarence Cooper ruled that AFTRA and the Recording Artists' Coalition could file outside party briefs opposing the first settlement.

A pending court case against the labels charging them with years of nonpayment and underpayments continues.



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# Gray Begins Next Chapter With 'New Day'

ATO Troubadour Goes From Bedroom To Big Time Following Success Of 'White Ladder'

BY ADAM HOWORTH

On his commercial breakthrough second album *White Ladder*, David Gray proved the value of harnessing songcraft to personal resilience. The Manchester, England-born singer/songwriter had spent 10 years recording—first for Hut then EMI—to little sales before striking pay dirt with album No. 4 on his own independent HRT Records.

Since its release in 1998, *White Ladder* has shifted 2.5 million units in the U.K., according to his label, and 2 million in the U.S., according to Nielsen SoundScan.

The follow-up, *A New Day at Midnight* (HRT/East West), will be issued Monday (28) internationally and Nov. 5 in the States via ATO/RCA. The set should affirm Gray's status as a major global artist, according to Theo Gupta, Warner Music U.K.'s London-based senior international manager.

"We had little time with David last time around—probably only nine working days to break [him] into the world," he says. "He blew up in the U.K. and that was the priority. Then he went to America, and his management decided to focus on those territories."

Gupta continues, "This time he's been doing long-lead press for three weeks, doing two hours a day. There's a U.K. tour, beginning on Nov. 9 in Bournemouth, through mid-December. At the end of the year, he's playing America. Finally, there's a European tour in the spring of next year."

## A LADDER ROOTED IN IRELAND

After being dropped by EMI following the 1996 release of *Sell, Sell, Sell*, Gray and his manager Rob Holden decided to focus their attentions on Ireland, where the singer was slowly acquiring cult status.

"We had sold a few thousand of my previous album there, so it was the obvious place to start with *White Ladder*," Gray says. "After the first platinum disc, which we got in Ireland, we had a huge party—it was an exciting thing. But then it was a weird moment when I realized because I was the record company, I had to buy it myself."

He reports that sales of *White Ladder* in Ireland are currently at 350,000.

By releasing his material thru the label he owns with his manager, Gray licenses his records to the most attractive record company for each territory.

"We license the album to Warner worldwide excluding Ireland, Canada, and North America," he says. "It's RCA in Canada and North America,

and we release it ourselves in Ireland. It's perfect—essentially I present the record to RCA and East West, and they decide if they want to put it out or not. They were played a few bits before it was finished, just in case they were scared I'd disappeared up my own arse. Then they just get the finished thing. There's none of this 'in on the mix' or 'in on the band' and faking about. It's quite clear-cut, so it's very refreshing from my point of view."

Not surprisingly, Warner would prefer a bigger slice of the pie.



*"There's a seriousness to most of it, but it wasn't something that I sat down and thought about. It was never going to be 'White Ladder II.' I don't think it's as effortlessly immediate, but I don't think it's elusive."*

—DAVID GRAY

"We'd obviously like to have him for the whole world," Gupta says. "We'd be mad not to. The U.S. deal was done before we picked up David. We're happy with what we've got. He's got global potential. He's going to Australia, Southeast Asia, and Japan next year—where he's never been—even though he's got a gold record in Australia. Just in October, he's doing promo in the U.K., Germany, Italy, Spain, and France."

## EARNING U.S. SUCCESS

Two million in sales in the U.S. is no easy feat these days for a U.K. artist, but Gray says there's no mystery to his success stories.

"It's not that they don't get British music, it's that over there you've got to work your arse off. I did six tours,

I think, for *White Ladder* in America and over my career if you put all of the rest of the world together and times it by three I've been in America more."

"You've got to go out to Idaho and bloody Iowa—a bit of work out there to really make a difference," he adds. "Because there's 115 American generic rock acts who'll turn up and do their thing at the radio stations and shake hands and be all smiley. But you're not going to be there to do that, so you've got to get out there more. You've got to make it personal.

Then they'll play your record for longer than they would've before. That's what makes a difference, because it's such a huge country. There's not one center to it. Not like you can conquer London—get the media and you get the whole rest of the country. Radio stations in America. It's basically hard work that is essential."

## FLAGSHIP MOMENTS

*OFA New Day at Midnight*, like *Sell, Sell, Sell*, "I didn't set out to make a record, it was a seriousness to most of it, but it wasn't something that I sat down and thought about. It was never going to be *White Ladder II*. I don't think it's as effortlessly immediate, but I don't think it's elusive; there's plenty of big melodies. *White Ladder* was such a phenomenal success. It went beyond multi-platinum to 'everyone's got it.' And that's obviously a hard act to follow."

Even so, James Curran, head of music at U.K. rock station Virgin Radio, likes what he's heard.

"The first track, 'Dead in the Water,' takes a few listeners, but it reinforces our notion of Gray being a purveyor of quality pop music," Curran says. "This track could have sat quite happily on *White Ladder*." He adds, "We finished the recording at the end of June, but it wasn't during July and August. From when we started in February, it took pretty much five months. The moment we booked the tour to the end of the year it was like, 'Get your skates on!' It was probably a good thing because it put a lot of pressure on to make a record. What's different this time is we didn't mix it in my bedroom; we mixed it in a posh studio but we have this old Trident desk—like the Bowie sort of style—with a warm, analog vibe to it. It was a true pleasure."

# The Beat™

by Melinda Newman

**BRANSON ON V2:** Richard Branson is a man who clearly lives challenges, as evidenced by his many adventures in and out of the music trade. So it should come as no surprise that he has given his vote of confidence to V2 Records' U.S. division, despite recent layoffs that reduced the New York headquarters and field staff from 50 to 29 employees.

"We believe in the team and we believe we can be successful," he tells *Billboard* in an exclusive interview. Branson founded London-based V2 in 1996.

Branson says the layoffs, which follow cuts at V2's U.K. and French offices earlier in the year, are a reflection of the sagging industry. "In a market where even No. 1 albums are going to sell half of what they would have sold three years ago, you've got to run your companies accordingly," he says. "We want to make sure we have a cost base which gives us time to wait until the breakthroughs happen."

V2 president (U.S.) Andy Gershon says the cuts were part of an overall restructuring that includes bringing in industry vet Steve Backer, most recently EMI Music Publishing's executive VP of West Coast creative, as the label's new GM. The changes are part of a new four-year plan for the label designed with the help of a consultant.

As part of the restructuring, Gershon says the label will trim its 14-art domestic roster. "We're getting out of the dance music business," he says, declining to name artists who are being cut. "The basis of the North America roster is being built on acts like *Good Enough*, *Moby*, *Whitesnake*, *Struts*, *Rust*, and *Katy Rose*. Yeah, it's alternative, but [the music] also has to be more accessible."

While the U.S. division has not experienced the success some of V2's other territories have with such acts as U.K. band *Stonesop* and *Underworld* (signed to JBO/V2) or French act *Rinôçérôse*, it has had a number of bright spots this year, including the *I Am Sam* soundtrack, which has sold 741,000 units according to Nielsen SoundScan, and *White Blood Cells*, the debut from the White Stripes (462,000). Although a far cry from his 1999's *Play*, which sold 2.48 million units, Moby's *18* has moved 495,000 units and the label will launch a third single in January (V2 has an exclusive licensing agreement for Moby in North America; he is on Mute in the rest of the world). V2 is also a partner with New Zealand group *the Datsuns*, who are signed directly to the U.S. arm.

Branson promises it will V2 continue to display the sense of adventure he applies to all his ventures. "You have to wonder why the music industry is

languishing at the moment and I think one reason is the lack of investment in new artists," he says. "If the industry is going to stay exciting, you're going to need companies to kick the new acts out on bands like the White Stripes and *Stereophonics*."

That said, Branson says he is very open to expanding V2's marketshare—in the U.S. and worldwide—by acquiring superstars. "We were one notch away from signing Robbie Williams. Right up to 24 hours before [EMI] resigned him, we were still seeing whether we could bridge the gap. We offered £50 million, so we were very close and were willing to make that



kind of commitment."

In April, V2 underwent financial restructuring that makes such a deep-pocketed deal possible: Morgan Stanley converted \$128 million in bonds into a 47.5% equity stake in the label.

While Branson isn't involved in the day-to-day operations of the label, he has references to signed acts and clearly relishes the idea of creating an independently owned label that has the vaulted reputation he created with Virgin Records, which he sold to Thorn EMI in 1992. "In five years, I'd love to see us as the most powerful independent company in the States, and think, with Andy running it, we've got the chance of doing that. But we have to see what happens."

**WHITE HONORED:** Former *Billboard* editor in chief Timothy White will be honored posthumously Tuesday (29) with the Creative Coalition's Christy Price Rhee First Amendment Award during an event at New York's Hammerstein Ballroom. The evening will include performances by *Elvis Costello* and *Lou Reed*... The title of the Scottish hymn performed by *Don* with the Creative Coalition's Christy Price Rhee First Amendment Award during an event at New York's Hammerstein Ballroom. The evening will include performances by *Elvis Costello* and *Lou Reed*... The title of the Scottish hymn performed by *Don* with the Creative Coalition's Christy Price Rhee First Amendment Award during an event at New York's Hammerstein Ballroom. The evening will include performances by *Elvis Costello* and *Lou Reed*... The title of the Scottish hymn performed by *Don* with the Creative Coalition's Christy Price Rhee First Amendment Award during an event at New York's Hammerstein Ballroom. 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# Continental Drift

**BLENDING ACUSTIC VIBES:** One of the sweeter finds we've made in recent weeks is the charming little strummer "Echo" by singer-songwriter **Freddy Freeman**. The song is indicative of a promising new artist who has started to generate interest among club-goers in his New York hometown.

As he says in "Echo," Freeman strives to keep his "ear to the ground, listening for a sound," and what he discovers is what he weaves into a folk-anchored sound that is as accessible to triple-A radio as it is to coffeehouses.

Though he works from an acoustic base, Freeman takes pride in



exploring R&B, country, rock, and even a little jazz in the material that comprises the full-length self-made *Waiting for an Echo*.

He says, "It's all a matter of incorporating all of the elements of music that I find interesting."

An added bend to Freeman's music is that he's an out-gay artist, deftly walking the line between being overt in his lyrics about various personal issues and experiences and ensuring that he creates universal images for his songs.

So far, his music has struck a responsive chord with a wide-ranging audience, as evidenced by appearances at events and in venues that draw a broad demographic—not to mention positive reviews.

"He's got his pulse on the spirit, and his voice on the heartstrings," says **Jon Gilbert Leavitt**, founder and programmer of the nationally syndicated *Radio Stonewall*.

For more info, check the artist at [freddyfreeman@mediatech.net](http://freddyfreeman@mediatech.net).

**STILL BELIEVING:** Two years ago, we had the pleasure of being introduced to the music of Boston-based rocker **Bill Bowman**. He caught our attention with a blend of straight-up rock that fondly recalled **John Mellencamp** and **Tom Petty** at their creative peaks. After working hard

on the East Coast club circuit and carefully crafting new material, Bowman returns with *Emergency*—an album that pays off on the promise he's previously shown.

This time, the album is more than conjure compositions. Bowman proves that he's ready to be taken seriously on his own terms. Songs like the single-worthy "Ordinary Life," with its intelligent lyrics and intricate arrangements, show that he's aiming to do more than deliver quickie barroom rockers. So far, he's succeeding.

Clearly, we're not alone in our assessment of Bowman. He was recently nominated for indie male vocalist of the year by the Boston Music Awards. He's also making strides in bookings, playing larger venues and exploring regions beyond the East Coast. Keep an eye on this artist. He's moving toward a major national breakthrough.

For additional details, visit his Web site, [bowmanband.com](http://bowmanband.com).

**TAKING A STAND:** One of the more exciting things happening within the New York rock scene is the buzz building around the band **Stand**—an Irish-American hybrid that is serving up an appealing combination of rootsy rock and Euro-flavored pop.

"Just put us in a van and let us go," lead singer **Neil Eureka** says with a laugh.

The band's addiction to touring has led them to recently relocate from Dublin to New York.

Recently, Stand's hard work has begun to pay off. The group landed a licensing deal with **Harp Lager USA** for its song "Lil," which was used in radio spots on some 15 radio stations in the top 10 cities in the country. The success of the spots resulted in the track being spun on several major-market radio stations, including **WHTZ (Z100)** New York, **WKQX (Q101)** Chicago, **WPLY (Y100)** Philadelphia, **WXTB (96Rock)** Atlanta, and **WYTY (96Rock)** Baltimore.

The act currently has sponsorship deals with **Sam Adams** and **Boru Vodka**. Stand has just finished recording five brand-new tracks that it hopes to include on its upcoming album.

Band member **Carl Dowling** says, "We decided to move to the States because there really wasn't much for us left to accomplish in Ireland."

In New York, the band captured the attention of an entirely new fan base with its energetic live show.

For tour dates and other information, visit [standband.com](http://standband.com).



by Larry Flick

# Rhino Bows Sabbath Fete With Two-Disc Anthology

BY WES ORSHOSKI

The author of perhaps the most famous riffs in metal history, **Rhino** guitarist **Tony Iommi** is reflecting on the genesis of one of those revered compositions: "War Pigs."

"We were playing this club in Switzerland; it was the early days, and of course there were about five people in there," he says. "So we used to get bored and start making up stuff. And we used to do a long jam. And that's



IOMMI

when I came up with 'War Pigs.' " With a laugh, Iommi says that it was easy to remember such now-legendary riffs: "We were doing five [45-minute] spots per day; so, you know, you had to remember them, because you kept playing them again!"

Iommi's stroll down memory lane comes as **Rhino** launches a multi-year Sabbath reissue program with the two-disc, 29-track *Symptom of the Universe: The Original Black Sabbath (1970-1978)*, the long overdue survey of the best material from Sabbath's classic line-up of Iommi, **Ozzy Osbourne** (vocals), **Bill Ward** (drums), and **Geezer Butler** (bass). Issued Oct. 22, the set is the first deluxe Sabbath best-of in the U.S.; **Rhino** will issue a Sabbath boxed set next fall, followed by "upgrades" of each classic album, says VP of A&R **David McLees**.

The releases are part of a plan first proposed about five years ago, which was delayed mostly for financial reasons, he adds. "This is the obvious hole and the first thing that needed to be done," McLees says of *Symptom*, the first title to include remastered versions of Sabbath's classics since the advent of the CD. All that exists currently in the marketplace are the basic mid-'80s transfer-to-CD releases, each of which will be replaced by remastered editions.

With these discs and the impressive new **Sabbath** live set, *Past Lives*, the band's original fans can *relive* the classic era, but they shouldn't feel bad if they don't remember all the details, Iommi says with a laugh. "I can't remember what it was like, either. I was probably out of it at the time!"

# The Classical Score



by Steve Smith

**DIVA FEVER:** One glance at the *Billboard* charts is all it takes to determine that vocal recitals reign supreme in today's classical marketplace: **Cecilia Bartoli**, **Renée Fleming**, and **Salvatore Licitra** are all currently riding high on the Top Classical chart, while **Russell Watson**, **Mario Frangoulis**, and the postoperative juggernaut that is **Andrea Bocelli** dominate the Top Classical Crossover chart. Of course, all of the artists mentioned are on major labels that boast the resources necessary to transform a singer into a household name. Given a solid concept, however, independent labels are equally capable of offering compelling vocal recitals. Case in point: *Divas of Mozart's Day*, a delightful and illuminating disc by soprano **Patrice Michaels**, newly issued on the always adventurous Chicago-based label **Cedille**.

A professor of voice and opera at Lawrence University in Appleton, Wis., Michaels is a familiar name to Cedille enthusiasts. She has participated in 11 recordings in as many years of association with the label, which is distributed by Long Island City, N.Y.-based Qualiton. Michaels' recorded repertoire includes work from **Vivaldi** and **Lully** to **Menotti** and **Argento**; songs of *The Classical Age*, issued in 1999, demonstrated her affinity with the music of **Mozart**, **Haydn**, **Beethoven**, and their contemporaries. A serendipitous academic appointment led to the concept for the even more ambitious *Divas*.

"Dorothea Link, who was our historian on the project, happened to be hired into the institution where I teach," Michaels explains. Link, a Canadian musicologist, made headlines worldwide in 1999 for positively identifying a previously unattributed recitative as being the work of Mozart. Michaels soon learned that Link had a particular passion for the singers of the **Viennese Imperial Court Opera of Emperor Joseph II**, the company for which Mozart composed his greatest works. Michaels says, "When I saw the breadth of information that she had—along with a collection of scores on microfilm—I thought, 'This is the project I've been waiting for.'"

Link and Michaels created a concert program of music that would have been sung by five of the leading singers of Mozart's day: **Catarina Cavalieri**, who created the role of **Constance** in *The Marriage of Figaro*; **Nancy Stora**, the first **Figaro**; **Adriana Ferrarese del Bene**, the first to sing **Fiorilinda** in *Così fan tutti*; **Luisa Laschi Mombelli**, the first **Constance** in *Figaro*; and **Louise Villeneuve**, who created the role of **Dorabella** in

*Così*. Each singer is represented by at least one aria by Mozart—several of them "insertion arias" meant to be interpolated into works by other composers, including "Vado, ma dove?" (paired here for the first time on disc with "Ah! cosa veggio," the corresponding recitative that Link had identified). The program also includes fascinating and worthy selections by Mozart's contemporaries, including **Antonio Salieri** and **Vicente Martín y Soler**.

Link firmly believed that by offering several selections composed for each singer, each individual vocal personality could be reconstructed. Michaels' own feeling is that while the music might indicate something about the singers, it reveals even more about the flexibility expected



MICHAELS

of singers in general during the period. "I have four different selections for Nancy, and she sings very differently in [Mozart's aria] 'Ch'io mi scordi di te!' than in [Martin's song] 'Dolce mi parve un dì,'" Michaels explains. "Likewise, Luisa's music is really different when she's a comic character than when she's a serious one."

Once the repertoire was selected, **Cedille's James Ginsburg** stepped in to help meet the project's extensive demands. "We realized that with all this completely unknown repertoire, the only way to get the rehearsal time needed for this work would be to schedule a performance," Ginsburg says. He timed a public concert and recording sessions to coincide with a **Chicago Opera Theater** production of *Mozart's Così fan tutti*, making the use of the same orchestra and collaborating with Northwestern University to mount and promote the concert. The strategy paid off handsomely: "Even though it was held on a bitterly cold day in February, the start of the concert had to be delayed for 20 minutes because the walk-up line for tickets was so long!" Happily, thanks to Ginsburg's efforts, listeners can now appreciate Michaels' winning performance without braving those Chicago winds.

## Higher Ground™

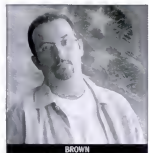


by Deborah Evans Price

**CAMP PITCHES LABEL:** Veteran recording artist **Steve Camp** has started a new label, **Audience One Music**, and is partnering with **Discovery House Music** for marketing and promotion of the new venture. **Discovery House** is distributed in the U.S. by **Diamante Media Group**, a division of the **Butterfly Group**.

Camp says the new label will be dedicated to "Christ-centered music ministry for God and his glory and for the good of his people." Camp's new collection, *Desiring God*, is Audience One Music's first release and features 15 new songs. In the coming months, look for a project celebrating Camp's 25 years in the Christian music industry.

**TRIBAL RUMBLINGS:** When **Clint Brown** debuted at No. 4 in the Aug. 24 issue with his current project—*One Nation Under Praise*, on his own **Tribe Records**—it was a strong showing for an independent artist but not a surprise to those who followed Brown the past several years. He has been steadily building a successful ministry, and the music is largely a product of the joy-filled services at Faith World, the Orlando, Fla., church he established nine years ago.



BROWN

"My membership is 6,500. We've done well," says Brown, whose flock includes such luminaries as hot producer **Rodney Jerkins**. "A lot of the reason for that is the music. Our choir and our band and presentation musically is very much a part of the success here. Orlando is a city with a lot of places to go. They have a lot of dancing, singing, and stage performances, so when people look at the churches, a lot of them are influenced by this... Our church caters to those who enjoy that atmosphere and style."

In 1996 Brown launched **Tribe Records** and began taking some of that passionate music to a larger

audience. He credits trade advertising and cable TV exposure for helping propel sales of the new album. He also admits that trying out potential material in front of his congregation is a plus.

"We'll sing a song and see the impact, and if it makes one, we'll know it's a candidate to put on the project," Brown says. "People like to hear ballads, they like to hear songs that have a story to them, but our albums are known for praise and worship... It's an album that I think everybody will enjoy, that will touch them and bless them. It's not your traditional gospel music."

**RADIO WAVES:** Southern gospel fans in Nashville have reason to rejoice. **Paul Hel's** nationally syndicated radio program, *The Gospel Records*, is once again airing on 650 WSM, the famed radio station that is home to the *Grand Ole Opry*. It will air 9:30 a.m.-11:30 a.m. on Sundays. *The Gospel Records* previously aired on WSM from 1988-2000... Jan. 31, 2003, is the deadline for submissions for the Gospel Music Assn.'s 2003 Radio Station of the Year contest. Awards are given to major-, large-, medium-, and small-market stations. Eligible stations must play Christian music for at least 50% of their broadcast day. They will be judged on community involvement, ratings, air check, and industry leadership. For more information, visit [gospelmusic.org/mcra](http://gospelmusic.org/mcra).

**NEWS NOTES:** **LaRue** has joined the second leg of the **Bebo Norman** Fall Circus 2002 tour, which will hit 20 markets. The outing also features **Tex Shekel** Shirl... The Christian Booksellers Assn. has named **Newsboys** its music spokespersons for its What Goes into the Mind Comes out in a Life campaign... Congrats to **Chad Chaplin**, drummer for the band **Tait**, who is tasting success as a songwriter. Chaplin penned the current **JD McCrahey** single, "To Ever Live Without Me," featured on McCrahey's solo debut, *Who I Am...*... Southern gospel stalwarts the **Pfeifers** recently opened **Court Street Studio**, a 1,000-foot, state-of-the-art recording studio in their new office complex in Washington Court House, Ohio... Baltimore-based **Music One** signed a distribution deal with **Sony Music Entertainment**.

## 'Left Behind' CDs Complement DVD/VHS Title

BY DEBORAH EVANS PRICE

**NASHVILLE**—As *Left Behind II: Tribulation Force*—the second movie that the popular *Left Behind* book series has spawned—streets on DVD (\$29.95)/VHS (\$27.95) Tuesday (29), the project is being bolstered by the release of four *Left Behind* companion soundtracks.

The albums are being released and marketed via the *Butterfly Group*, a company Bob Carlisle, George King, and Mike Rinaldi formed earlier this year. *Butterfly's* Christian Records imprint will issue *Left Behind II: Tribulation Force Contemporary Christian* and *Left Behind II: Tribulation Force Gospel*, Flying Low Records will release *Left Behind II: Tribulation Force Urban Hip-Hop*, and Gospel One Records will release *Left Behind II: Tribulation Force Gospel*.

"We've got 33 original songs on these four CDs, so we've got a great chance to introduce new music. King says, adding that the finished projects "were above my expectations. In every field we had people qualified to make it happen, and I was blown away. The big thing we looked for was songs, and we found real big songs. Each record stands on its own."

The soundtracks involved numerous producers, among them Carlisle, Todd Collins, Reggie Hamm, Larri Goss, Matt Broniewski, and Ben Tankard. Each CD features top names in its genre. Participants include Dottie Peoples, Gold City, the Hoppers, Rebecca St. James, NewSong, Greg Long, Out of Eden, and True Vibe.

One standout cut, "In the Sky"—featuring Carlisle, Russ Lee, and Ashley Cleveland—will play during the film's closing credits. King describes the song as "a vocal funlight like you haven't heard in a long time. It is unbelievable, because they are all such great singers."

"Suddenly," performed by Lee, will be utilized within the film and will be the first single serviced to Christian AC radio from *Left Behind II: Tribulation Force Contemporary Christian*. "Can't Live Without You," written and recorded by Paul Alan, has been released as the project's first single to top 40 formats... Congrats to **Chad Chaplin**, drummer for the band **Tait**, who is tasting success as a songwriter. Chaplin penned the current **JD McCrahey** single, "To Ever Live Without Me," featured on McCrahey's solo debut, *Who I Am...*... Southern gospel stalwarts the **Pfeifers** recently opened **Court Street Studio**, a 1,000-foot, state-of-the-art recording studio in their new office complex in Washington Court House, Ohio... Baltimore-based **Music One** signed a distribution deal with **Sony Music Entertainment**.

Romantic, a subsidiary of the *Butterfly Group*, will distribute four *Left Behind II: Tribulation Force* albums and the DVD/VHS release to the Christian retail market. Navarre Corp. issued the projects to mainstream Oct. 15.

The rollout kicks off at the end of October with a week-long special on *The Potter's Touch*, January 31 day 30-minute show on TBN featuring some

## In the Spirit™



by Lisa Collins

**LADES LEAD THE WAY:** A new project teaming some of the biggest names in the music industry with some of gospel's top female stars is set to take center stage next month. Arriving in stores Nov. 19, the project—*Bishop T.D. Jakes Presents God's Leading Ladies*—is a joint-venture release from **EMI Gospel** and **Jakes' Dexterity** Sounds imprint. The album features **Patti LaBelle**, **Dottie Peoples**, **Ann Nesby**, **Karen Clark-Sheard**, **Kelly Price**, the **Winans** women—**Wickey Angle**, **Debbie**, and **Mom**—**Shirley Murdock**, **Out of Eden**, **Helen Baylor**, **Stacie Orrico**, and **Janna Long of Avalon**. The project was to also include **Aretha Franklin**, but according to the label, she withdrew at the last minute.



JAKES

Jakes says, "Women who have enjoyed *Woman, Thou Art Loosed!* or my more recent book, *God's Leading Lady*, or even my book *The Lady, Her Lover, and Her Word* will find some harmonious flow of thought between the message in the music and the continuity of the book."

It is more likely that the attraction to Jakes' latest release is the star-studded lineup he was able to assemble, thanks to his own superstar power. Jakes was named the best preacher in America in Time magazine's Sept. 17, 2001 issue. The music was inspired by his best-selling new book, *God's Leading Lady* (Putnam), which was published in June. In line with the book's theme, it seeks to "minister to women who are wounded inside and hurting."

The CD comprises newly recorded songs that range from traditional gospel melodies and worship ballads to pop and urban contemporary tunes. Other highlights include a **Murdock/Price** duet ("The Curtain's Raised"); the track "Praying Women," which teams all the Winans women; and "The Bishop's Prayer" from Jakes. The rollout kicks off at the end of October with a week-long special on *The Potter's Touch*, January 31 day 30-minute show on TBN featuring some

of the women involved in the project, including **Angle** and **Debbie Winans**, **Mom Winans**, **Helen Baylor**, and **Karen Clark-Sheard**. "EMI Gospel marketing director **Kara Williams** reports. She says the label is also looking to take advantage of cross-promotional opportunities at retail with Jakes' book, which has thus far sold upwards of 140,000 units. A series of "Leading Ladies" conferences aimed to inspire women (currently in the planning stages for next year) will feature some of the artists and music at settings organized by Jakes.

In the meantime, Jakes and EMI Gospel are preparing for the next live recording of his **Potter's House Mass Choir** during the Thanksgiving holiday in Dallas as his 28,000-strong church, the **Potter's House**.

**LIVE FROM JACKSONVILLE:** United Television, the production company of **Gospel Superfest IV**, is preparing for another recording of the nation's top gospel performers with its fourth annual ATL extravaganza, at Jacksonville, Fla.'s Times Union Center for the Performing Arts Nov. 8-9. The taping will culminate in the release of two one-hour syndicated TV specials scheduled to air in more than 80 U.S. markets during the Christmas holidays and **Black History Month** in February.

Among the acts slated to perform are the **Williams Brothers**, **Trin-I-Ty 5.7**, **Kurt Carr** & the **Kurt Carr Singers**, **Keith "Wonderboy" Johnson**, the **Rev. Timothee Wright**, **Rufus Troutman**, **Vanessa Bell Armstrong**, **Deronda Clark-Cole**, **Ray Bady**, the **Christians**, **Olinda Draper's Associates**, **Douglas Miller**, **Angel Winans**, **Prymary Colors**, **Dorothy Norwood**, the **Nighty Clouds of Joy**, the **Belted Brothers**, **Thy Element**, the **McDonald Sisters**, and **Woody Rock of Dru Hill**. **Noted actor/TV veteran** **Clifton Davis**, best-remembered for his role as the **Rev. Reuben Gregory** on the **NBC hit sitcom** *Arden*, has hosted the show for two consecutive seasons and will return for the Jacksonville session.

"We are privileged to have this prestigious array of talent and a world-class venue to display God's gifts in this fashion," executive producer and **Gospel Superfest** founder **Dr. Bobby Cartwright Jr.** says. "We have received favor at all levels, from record-label support, the TV programming community, corporate sponsorship [Head & Shoulders and Pantene Pro-V of Procter & Gamble's hair care division], and of course, the renowned talent the show has continued to garner throughout its three-year history."



# TOURING

## Bon Jovi Gets Anti-Piracy Ball Rolling with 'Bounce'

BY RAY WADDELL

**NASHVILLE**—Bon Jovi's unique ticket-presale offer lies in with its new Island Def Jam release *Bounce* (Billboard, Sept. 28) works on many levels, including combating piracy and generating interest in the band's upcoming world tour in early 2003.

In a cooperative among the Bon Jovi camp, the record label, Creative Artists Agency (CAA), and Ticketmaster, the album (which streeted Oct. 8) uses a PIN system to offer purchasers of *Bounce* early access to tickets for Bon Jovi's world tour. The U.S. portion of the presale is tentatively set for the first week of November, with the U.S. leg of the tour to begin Feb. 8, 2003, at Bryce Jordan Center in State College, Pa.

As much as half the inventory for each show was to be offered on the presale; the first leg of the tour tentatively dates as far back to the general public, Nov. 9 for U.S. and European dates.

Planning the program has been in the works for months. "More than almost any project I've worked on, this is the most well-thought-out record release/tour launch I've ever seen," says Rob Light, who heads up CAA's division of ticketing.

It is also a pioneering project for the label. "This is [our] most compelling

offer yet in terms of added value," says Island Def Jam new-media VP Larry Mattara, who adds that the program is designed to encourage fans to purchase the CD rather than get a burned copy from a friend or a peer-to-peer site. "[This incentive] is taking the next step, not just in driving ticket sales and [garnering] consumer data but in driving legitimate CD purchases as well.



BON JOVI

Ticketmaster chairman Terry Barnes agrees: "Obviously, this [promotion] will help create album awareness, but it also helps combat piracy. We've done this type of thing on a smaller scale a couple of times, but this is all of the U.S., along with Canada and Europe."

More than anything else, the pro-

gram shows how touring is a more important element than ever in a band's career. "The hard ticket is the biggest weapon in our arsenal," says Rickie Sambora, guitarist and founding member of Bon Jovi. "But it took 20 years of hard work to make that ticket an asset."

### THE BIG BOUNCE BACK

Every copy of *Bounce*—which debuted at No. 2 on The Billboard 200 last issue—contains a unique code stickered on the album packaging. Anyone who buys the album may register their number at [bonjovi.com](http://bonjovi.com), which provides automatic membership to the American XS portal. The consumer registers their unique 13-digit number and receives an e-mail response with an access code and a link to the Ticketmaster splash page, where they can purchase four tickets. Once they use the password, it is dead.

"We're always searching for ways to find added value," Mattara says. "This is not just the traditional added value, like bonus tracks or unreleased mixes. This gives fans what they really want: to go see Bon Jovi."

In addition to the presale, American XS provides the consumer with an ongoing menu of exclusive opportu-

nities and interactive elements.

Traditionally, tours have provided labels with market-by-market album support, but this project boosts the tour's importance even further. "We would end up selling the tickets anyway, but everyone is trying to find a new model," says Barnes, who adds that the idea was brought to Ticketmaster by the label, CAA, and Bon Jovi's management team. "We're doing our part because we can."

### CREATIVE MEASURES

Light believes these uncertain times in the music industry require creative measures. "What I see is that the dynamic of marketing a record has changed radically as audiences have changed," he says, citing music and network TV, radio, and the Internet as key information outlets today. "The audience gets its information very differently from even five years ago, and we have to adapt to that. Using the band as part of that complete marketing package is critical."

Sambora has also seen marketing and career promotion change during the past 20 years. "Nowadays, with the fragmentation and splintering of radio, it's confusing even to radio-promote an act. You have to come up with alternative ways of marketing. TV, for example, used to be taboo

because it took away [a band's] mystique. Now it's accepted."

Light points out that the Rolling Stones' latest record, *Forty Licks*, dropped after their current trek started. "The tour is used to market the record, rather than the reverse," he says. "To the Bon Jovi audience, the live show is such a big part of who they are."

Light thought this [program] was a great idea because it's fan-oriented," Sambora adds. "It gives them a place to get good seats; they don't have to go scalping. And it combats piracy."

The *Bounce* outing will begin with a few dates in Japan (which are not part of the presale), followed by North American arena dates, then stadiums and arenas in Europe. It will be promoted on a market-by-market basis, as opposed to going with a national promoter.

"We're trying to do business with people who have always been in the Bon Jovi fan base. The majority of them are [now] with Clear Channel," Light says. "My mantra is, 'Do what's best for the artist.' For some artists, that's going market by market, and for some, that's going with a national promoter. In the case of Bon Jovi, it's going market by market and [involving] the band in the process, which is their career and a passion for Bon Jovi."

For its part, Bon Jovi has always been a hard-touring band. "We went right to the people, starting in 1983 with the first album," Sambora recalls. "We went all over the world as a club band, then we went to the Scorpions, Judas Priest, Kiss, 38 Special, Ratt—we got where we were able to take them to where we could headline theaters, then arenas, and then stadiums."

The hard-touring philosophy and blue-collar work ethic has paid off. "We're a stadium band in every country in the world, except America, and we play the old stadium here," Sambora says. "We learned how to turn a club into pandemonium and how to make [the Olympic Stadium in Munich/Germany] seem like an intimate hall. It helps that [Bon Jovi] is one of the best frontmen in the world."

As a consistent touring and recording entity, Bon Jovi has survived when others haven't. "Despite changes in popular trends," he says, "it's just a big bar band. We've transcended a lot of the different cyclical trends, and we've done it by just being ourselves," Sambora observes. "When grunge hit in 1990, it could well have been the end of this band. But instead we came out with *Keep the Faith*, [and] that sold 12 million copies."

Being themselves doesn't mean Bon Jovi has never worked hard at doing what it does, "playing old-time hockey," as Sambora puts it. "It's not easy to tour. It's a grueling schedule, and it takes you away from your wife and kids. But there's no substitute for hard work."

## Jus' The Four Of Them: They Can Make It If They Try

BY GAIL MITCHELL

**COLUMBIA**—Veteran R&B singers presenting an entertaining evening of great music to an underserved adult demo. That's the premise behind Jus' the Four of Us, a national tour featuring '80s and '90s hitmakers Glenn Jones ("Show Me"), Howard Hewett ("I'm for Real"), Phil Perry ("Call Me"), and Tony Terry ("Love Doves").

The planned 30-city tour—which thus far has scheduled stops at such markets as Dallas; Houston; Memphis; St. Louis; Chattanooga, Tenn.; and Little Rock, Ark.—began Oct. 25 in Birmingham, Ala., and wraps Dec. 7 in Greenville-New Bern, N.C.

The seeds for the idea have been germinating for three years, says Jones, whose new *Feels Good* album on Peak/Concord recently debuted at No. 88 on the Top R&B/Hip-Hop Albums chart. His stage commitments also have new projects out: there's Hewett's *The Journey: Live From the Heart* on Eagle Rock Entertainment/RED, Terry's *My Best* on Golden Boy Records and Perry's *Magic* on Peak/Concord.

"We're giving an underserved market a chance to see some of the entertainers at one time," Jones notes. "Phil, Howard, Tony, and I have always talked about putting something together and going out. It finally came to the point where we said, 'Enough talk—we can do this.'"

In rehearsals for 12-13 weeks, Jus' the Four of Us is geared to offer more value than a typical concert. Clocking in at between two and two-and-a-half hours, each show will revolve around the four narrating and performing songs individually, collectively performing their hits, and presenting special material, including an unplugged Marvin Gaye medley. Special guests will also be introduced on different legs of the tour, including Regina Belle, Atlantic Starr, All-Ohio Woodson (The Temptations), James "T.T." Taylor (Kool & the Gang), Michael Cooper (Con Funk Shun), and Lenny Williams (Tower of Power).

"A lot of the adult acts today for the 25-plus crowd just aren't fun," says Stephen Russo, head of Fairfield, N.J.-based R.E. Quest Management Group, which handled the Jones and Terry and is overseeing the tour itinerary and other logistics with various co-promoters. "I got tired of putting Glenn and Terry into track situations where the sound systems are like karaoke. These guys can sing and entertain in a fun, edgy, and spontaneous manner. They need to be with a live band."

By limiting the tour to 3,000- to 5,000-seat venues and locking in markets based on the artists' fan bases, Russo says he has been able to keep tickets in an affordable \$30-\$35

range. "By the time I'm done setting up in bigger cities, I'd have to charge \$45-\$55," he says. "We want to build



JONES

up momentum first, invite [prospective] sponsors, and show them how they can make money. The easiest thing was putting the talent together. The hardest has been the financial end, because people don't believe until they see it."

Among the promoters with whom Russo is working are Nate Tarver of Howard Hewett fame, the easiest ham and Michael Powell of Memphis-based Fresh Ideas. Though tickets have yet to go on sale in Memphis, Powell says a recent meet-and-greet with the artists in Memphis attracted more than 800 people and that he's received

more than 300 e-mails requesting ticket information. "From a preliminary standpoint," he notes, "there's a lot of anticipation here for the event," which is slated for Nov. 30.

In addition to enlisting street teams and local R&B radio stations to help market the event, Russo dreamed up "bus treats." Aimed at treating single mothers to an unforgettable night, the idea involves a special bus dispatched to their homes to provide transportation to and from the show, with the concert-goers treated to bouquets and other VIP gifts.

Beyond this initial run, Russo hopes to unfold Jus' the Four of Us banner over a female R&B junket as well as jazz- and rock-themed tours. He's also eyeing a Vegas run with Jones and company, and already on the 2003 schedule is a Christmas album featuring the foursome.

Jones notes, "I think this will start a new trend. I've seen people do other [themed] concerts. Like [2000's] United We Funk tour with members of the Gap Band, Dazz Band, and Con Funk Shun. This is a chance for true R&B singers to create something new."

"I want this to become a household name and concept," Russo adds. "It's aimed at anyone who likes great music and great singers. I just want people to walk away saying, 'This is one of the best shows I've seen in my life.'"



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The building co-promoted the show with **Dave Leiken** of Portland's Double Tee Promotions. McCue says, "Everybody came out OK."

The tour, booked and produced in-house, is managed by SLAM Management (sister company of **Jim Guerinot's** Rebel Waltz management) and works with different promoters in each market. It wraps Nov. 17 at the **Office Depot Center** in Sunrise, Fla. "My hat's off to Jim Guerinot and [jindie consultant] **Craig Sniederman**," McCue says. "They were just great to work with."

**BIG MAN AT THE SARNIA:** Mike Richardson has been named GM of the Sarnia Sports & Entertainment Centre in Ontario by Global Spectrum, management company for the 6,000-seat arena. Richardson, who most recently was senior manager of events and operations at Mile One Stadium in St. John's, Newfoundland, will oversee the day-to-day operations and book events for the multipurpose arena. Global Spectrum manages 33 facilities in North America, including the new 10,200-seat John Labatt Centre in London, Ontario.

CREED, SEVENDUST, 12 STONES, CINDER	TR L G
CREED, SEVENDUST, 12 STONES, CINDER	PR L G
TOOL, MESHUGGAH	PR O G

Shes & Mack Center, Vegas 4	\$302,885 \$48 50/\$38 50
American Center, Crucen, N.M. 2	\$301,331 \$48 50
Growth Saddlestone, ary, Alberta 7	\$295,747 (\$470,800 Canadian) \$34 50

1,050 \$1,500	House of Blues Concerts, Andrew Hewitt, Bill Silva Presents, Goldswaice
7,000 adroit	Clear Channel Entertainment
8,813 \$1,580	Clear Channel Entertainment, in-house

## ALBUMS

Edited by Michael Paoletta

### POP

#### TAPROOT

##### Welcome

**PRODUCER:** Toby Wright  
**Venet Hammer/Atlantic** 83661  
Taproot's sophomore project is a 12-track battle between soft and violent narration about personal demons and relationships. The Ann Arbor, Mich.-based quartet's hard-rock style is both melodic and lyrically contemplative and takes constructive risks within each song. "Take, for instance, the opening track, "Mine"; the song begins with a heavy guitar riff, then breaks into a lower-tempo, expressive verse sung by vocalist Stephen Richards. Its chorus then comes on hard musically and with a gruff and growl "you're mine" refrain. Each track is a similar mixture of hard and soft, which makes for an awfully interesting listening experience. Notable tunes include "Sum-times," which grapples with the issue of self-esteem; "Like," one of the album's slower pieces about a growing relationship; and "Everything," which depicts the dark side of obsession. —**JK**

#### FUZZ TOWNSHEND

##### Fuzz Townshend

##### PRODUCER: Fuzz Townshend

##### Stinky 004

One child of Birmingham, England, outfit Bentley Rhythm Ace, Fuzz Townshend was once on the Skint and Astralwerks labels, creating a party-rocking sound much in line with their famous former labelmate Patoby Sim. His solo take is decidedly more in line with the modern-rock sound gaining popularity all over the world (the Vines, the Strokes), yet still retaining the cheeky wit and sensibility of a long-time raver and 24-hour party person with club-friendly beats. Townshend seems equally at home with buzzing electric guitars or the sizzly clack of a stripped-down drum machine rhythm, knitting his mood-y-jazz-influenced working-class vocals to each setting. And his lyrical sense of humor allows him to sing "Darling, I Love You" only moments before declaring, "We all crazy gon' toting [expletive deleted]" on "Trigger Happy."

#### CARPENTERS: THE ESSENTIAL COLLECTION (1965-1997)

##### PRODUCERS: various

##### A&M Chronicles 069493

Some 30 years on, few female vocalists can deliver ache and intimacy with the searing ease of Karen Carpenter. Add in her tragic death in 1983, and the music of the Carpenters holds an indelible melancholy. So there's plenty of wrenching emotion to be had throughout *Carpenters: The Essential Collection (1965-1997)*, a four-hour, 73-disc boxed set that sweeps from the brother-sister duo's pre-AM sign days to their final 21 top 40 hits to songs that were issued following Karen's passing. Fans will

## S P O T L I G H T S



#### KELLY ROWLAND

##### Simply Deep

##### PRODUCERS: various

##### Columbia 54690

Kelly Rowland is accustomed to singing about boys, bills, and being independent with Destiny's Child. But on her line solo debut, she takes a different musical path, with the single "Stole" taking a bold step in that direction. A moving take of a high-school outcast set against a plaintive track, the song illustrates the alienation many teens feel, with vivid detail. The singer returns to more standard fare with "Haven't Told You," as her syrupy sweet soul glides over the acoustic guitar-driven ballad. The album's title track, a lush ballad, proves to be an exemplary showcase of Rowland's impressive vocal range, while she sheds her pretty pop-princess image on the racy "Make U Wanna Stay"—a hypnotic track featuring red-hot up-and-coming rapper Joe Budden. Rowland's recent chart-topping stint with Nelly via her smash, "Dilemma"—which also appears on *Simply Deep*—may be a sign of great things to come for the talented Houston native. —**RH**

#### NIRVANA

##### Nirvana

##### PRODUCERS: various

##### DGC 006949

It's ironic—and more than a little sad—that one of the most anticipated rock releases of the fall contains only one new song, which was recorded in 1994. Perhaps more notable is the fact that it will likely prove to be among this quarter's most satisfying rock offerings, which speaks volumes about the world's current state of the genre and the immeasurable legacy of the grunge artists of Kurt Cobain. Unlike most previously unreleased cuts tacked onto



best-of sets, "You Know You're Right" is a potent addition to Nirvana's cache of classic material. It unfolds with equal parts of hauntingly quiet lyrical intensity and brutal instrumental aggression. Cobain's pained rants provide added depth, allowing listeners a view into what is now documented to be his scolding depression. At the core of the track is an infectious pop hook that morphs into a hypnotic mania that leaves the listener, by turns, sated and grieving all over again. —**LF**



#### CHRISTINA AGUILERA

##### Stripped

##### PRODUCERS: various

##### RCA 68037

OK, let's all try to wipe the horribly derivative "Dirty" from our collective consciousness and focus on the actual direction of Aguilera's long-awaited *Stripped*, which is decidedly more substantive and mature than that single indicates. In fact, on *Stripped*, the one-time teen popster effectively proves that she has what it takes to establish an enduring career. While Aguilera collaborates here with a host of luminaries that includes Alicia Keys and Glen Ballard, none push her to greater heights than producers Scott Storch and Linda Perry—who, respectively, nurture the singer's inner soul-mama and hippy-chick. Both musical personas perfectly suit Aguilera's increasingly distinctive voice, as do the set's perky vocalizing of dreams of overcoming life's trials (as on the particularly potent, single-worthy ballad "Beautiful") and the scorching, arena-styled funk-rock ("Fighter"). It all adds up to a must-hear recording rich with pleasantly surprising depth. —**LF**

Silly without being pretentious, charming without laying it on too thick, and humble with a hint of fabulosity. —**TP**

#### THE BLASTERS

##### Trouble Bound

##### PRODUCERS: the Blasters, Mark Linett

##### Lightning 0148

In the wake of Rihra's rerelease of the Blasters' '80s recordings for Slash, the

original lineup of the Downey, Calif.-based roots-rock band regrouped for a stirring series of West Coast dates this spring. This live album is drawn from performances at L.A.'s House of Blues that found the quintet recapturing the fervor of its career-making shows, with nearly two decades of experience under its belt. Guitarist/songwriter Dave Alvin's dynamic chops are on full

display, and his original tunes—"American Music," "Marie Marie," "Long White Cadillac," and more—remain durable. His brother Phil's expressive pipes are in rare form, and the rhythm section of Gene Taylor, John Bazz, and Bill Bateman have all mastered this. This high-powered set, which arrives in advance of fall dates on the East Coast, proves anew

that the Blasters have few equals in their meter. —**CM**

#### CORY BRANAN

##### The Hell You Say

##### PRODUCERS: Kevin Cubbins, Cory Branan

##### Madjack 01

What makes this debut album notable is its combination of sleek songwriting and its never predictable blending of rock, folk, and country musical styles. Branan, winner of the 2000 Phillips Award for newcomer of the year from the Memphis chapter of the National Academy of Recording Arts and Sciences, has created an interesting tale of songs that largely deal with relationships. Opening track "Miss Ferguson" has a skilled guitar and percussion exchange as well as such stimulating lyrics as "I wanna tell her how I feel/but each time that I start/tryin' tongue wraps like a tethy ball/it's easier on my heart." With the country-tinged guitar ballads "Tame" and "Love Song 8," Branan's voice exudes a believable, poignant tenderness. "Spoke Too Soon" could be the album's highlight, with its incredible bass sections and its exquisite expression of the pain of losing out on love. —**JK**

#### ADD N TO (X)

##### Load Like Nature

##### PRODUCERS: R. Orton, Steve Clayton

##### Mute 124

The question of whether Add N to (X) is a rock band posing as a dance outfit or vice versa is made irrelevant by the deft merging of the two styles on "Load Like Nature": the group's fourth LP. Rather than attempt to cash in on the '80s retro revival currently in vogue, Add N to (X) sticks to its formula of vintage synthesizer funk-outs propelled by diabolical live elements. The album commences with "Total All Out Water," a foaming cauldron of Moog madness whose only mantra is "let the rhythm take you over." The band's purposeful primitivism is clearly evident on "Shoes Mine," a chant-along single that's impossible to sit still to. The band loses the gallop down to a hands-and-knees crawl on "Party Bag," a song one would expect to be darning an alien sexual encounter in space. "Load Like Nature" is hard to take seriously, but it shows that those old analog treasures still have a few good songs left in them. —**JB**

(Continued on next page)

## V I T A L R E I S S U E S

get a kick out of the pair's earliest work, beginning in 1965, which showcased a developing act in search of its sound, experimenting with folk and jazz—quite a distance from Richard Carpenter's soon-to-be trademark easy-listening arrangements (an all-too-common source of derision from critics who missed the big picture). It's with the second disc, covering 1971-1972, that we see the Carpenters hit their stride with timeless downers like "Rainy Days and Mondays," "Goodbye to Love," "Hurting Each Other," and, perhaps Karen's greatest chiller, "Superstar." The hits continue on disc three, documenting 1974-1978, including the



evergreen "I Need to Be in Love" and the bright "There's a Kind of Hush," "Only Yesterday," and "Please Mr. Postman," along with a number of live medleys with Karen and Ellis Fitzgerald, over's not jingles, and that hasn't been heard before. It would have been fun to include outtakes and alternate arrangements instead of reimagining the hits yet again, since most followers likely already have one of the numerous collections previously issued (in particular, the 1993 boxed *From the Top*, which is awfully similar to this one). But *Essential* does compactly tell the story in total of an act whose achievements and place in history behind each song in an informative and candid style—but other than an awkward, canned radio interview,

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**CONTRIBUTORS:** Leslie Cole, Jay DeFord, Larry Flick, Raeburn Hall, Jill Kipnis, Chris Morris, Tamara Palmer, Deborah Evans Price, Philip Van Vleet, Ray Waddell. **SPOTLIGHT:** Releases derived by the review editors to deserve special attention are marked with an asterisk on the basis of musical merit and/or Billboard chart potential. **VITAL REISSUES:** Reissued albums of special artists, archival, and commercial interest, and outstanding collections of music by one or more artists. **PICTURES:** New releases predicted to be the top new releases of the year in the corresponding format. **CRITICS' CHOICES** (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to: P.O. Box 1000, New York, NY 10002 or to the writers in the appropriate format.

(Continued from preceding page)

## R&amp;B

## ► TANK

One Man

PRODUCERS: various

Release: *Universal* 4692

Tank follows a familiar recipe with his sophomore set, *One Man*. His debut, *Force of Nature*, won the singer/songwriter the attention of critics and fans alike. Following in the footsteps of his previous smash hit, "Maybe I Deserve," the title track (which is the set's lead single) could easily serve as an anthem for any man who tried his best to please the woman he loves. One Man also proves that Tank can kick up the tempo. Tracks like the Jazze Phat-produced "I Wanna Be That" and "Supa Sexy," which lifts portions of Marvin Gaye's "Sexual Healing," are mid-tempo tracks that made for Tank. Despite his dabbling in the clubs, it's in the bedroom where his music proves most effective. Evoking the spirit of Gaye again, "My Place" finds Tank testing out his falsetto with surprising results. He may soon find himself as the "one man" who can climb to the top of the female-dominated R&B hill. —RW

## COUNTRY

## ★ BUDDY MILLER

Midnight and Lonesome

PRODUCER: Buddy Miller

Release: *Mercury* 4149

From his thumping take on the Everly Brothers' "Price of Love," which opens the festivities, Buddy Miller's latest *Lighthouse* release offers another taste of some of country's least-tamed brilliance. The rough-hewn "Wild Card" and tender "I Can't Get Over You" are imbued with more than a hint of blunk, and the greasy, grinding title cut conjures all the blinding self-pity one could imagine. "When It Comes To You" is a duet on Biko, and "The End of the Big, Bold 'Water When the Well Runs Dry'" is rugged stoicism. A spritely "Oh Pe Pe Che D'amour" goes down like a cold Dixie beer, and "Queerque" is Appalachia cool-meet-fatalism rendered with deep soul. Occasionally seasoned by wife Julie's sterling harmonies and songwriting and always impervious to the prevailing winds of what typically passes for country music, Miller proves on as

one of Americana's most fearless individuals. —RW

## ★ JAMESON CLARK

Worried On a Groove

PRODUCERS: James Clark, Ron Stue

Capitol 32301

Like it or not, Capitol newcomer Jameson Clark is having himself a good ol' time here. "Waitin' on the Mendocino" is a good-natured, steel-cased barroom boogie, and "You Da Man," the latest country-gang attempt, is a portrait in delusions of grandeur that is far funnier than one might think. Co-writing every cut here, Clark's got something going on, whether it's the ramblin' rock of "I Want It All" (think a rural take on Billy Squire's "The Stroke") or the Kinks-meets-Jones rave-up "I'm Gonna Burn for This." It doesn't always work: "I Like Blondes" might do the boy some good on the road but comes off as exceedingly lightweight. Still, "Workin' On a Groove" succeeds in a breezy, stylish sort of way, and "When I'm Done," with lyrics that declare him as "150 pounds of don't give a damn," function on a party level. At least he takes a stand on something, and this bargain-priced CD may well in some new country listeners. —RW

## ★ TANYA TUCKER

Tanya

PRODUCERS: Barry Beckett, Jerry Laszlo

Tadpole/Atlantic 38827

Tanya Tucker's throaty vocal has been sorely missed on contemporary country airwaves too often populated with female vocalists either blatantly going for crossover or trying out for cheerleader. Her first album in five years is a fine return to form, with A-list writers and personality for days. "Old Weakness" (Coming On Strong) and "A Memory Like I'm Gonna Be" are classic Tanya grit, but what impresses most here is her passionate way with a ballad. "Oh What a Love" and "We Had It All" ache with yearning, and "Over My Shoulder" and "1010 Whispers" are tender and hope as regret personified, respectively. Tucker conveys a sense of urgency on "I Can Live Without You (But Not Very Long)" and toughness on "Shoulda Thought About That." "Borrowed Wings" (with harmony by Vince Gill) is subtle perfection. Tucker delivers the kind of vocal performance and insightful interpretation here that only having done some livin' provides. —RW

## LATIN

LOS TIGRES DEL NORTE

La Reina del Sur

PRODUCER: Eduardo Hernández

Fonovisa 08835

The title track of Los Tigres' latest is a signature corrido about drug-trafficking Mexican mama called Teresa Mendoza. It's the kind of song that will bother some (especially when Mendoza is described as "noble" and "brave"), but it also rivets listeners, especially when told with the colloquial directness for which Los Tigres have become famous. That opening track sets the tone for an album that's far less grandiose in thematic ambition than its two predecessors, *De Paisano a Paisano* and *Herencia de Familia*, but more effective in reaching its listeners. Although politics has a space here (notably in "El Arista"), *La Reina del Sur* is more about salsa and chula and commiseration. Take "En Que Fallé," a "conversation" between friends where one admonishes the other for failing to be a good father, or "La Felicitad" where a man laments a life of drinking and partying rather than take the advice of his good friend, a model citizen. A mix of humor and incisiveness, *La Reina del Sur* demands your attention, but also your good humor. —LC

## CAROLINA

Carolina

PRODUCERS: various

Warner Music Latina 49007

Once known as the peppy female voice of Colombian salsa trite, Alquirola, Carolina La Rosa went solo with a salsa album but has turned to pop since her last production. On *Carolina*, she does one by for a first name, ostensibly to signal her change in direction, from a tropical act to now a purely pop singer. Though Carolina's sound, if sweet, lyrical voice is highlighted in this collection of romantic ballads and upbeat dance tracks, her former Colombian sound is largely unrecognizable. While tracks like the opening "Desesperadamente" are pleasant enough and others, such as "Prefiero Estar Solo," are quite lovely, there's nothing here to noticeably set Carolina apart from other female balladeers. The songs and arrangements are catchy and well-done but standard, the lyrics are romantic, and the interpretation, while solid, can only go so far. We're afforded a

glimpse of La Rosa the songwriter in "Vivir Sin tu Amor," one of the best tracks of the album for perhaps one of the most heartfelt lyrics. More of a personal touch would have benefited the entire disc as well. —LC

## BLUES

## ★ BILL PERRY

Crazy Kind of Life

PRODUCERS: Jimmy Vivino, Paul Orolino

Bridg 3678

An exceptional outing for guitarist/vocalist Bill Perry: A New York blues player, Perry spent several years working as Richie Havens' lead guitarist, and has guests on *Crazy Kind of Life*, delivering a beautiful vocal on the Jagger/Richard tune "No Expectations." Perry has definitely hit his stride as a solo artist. His vocal work is steady and rugged enough to deliver his blues message. His guitar work on these tracks is powerful and incisive, and he plays with a wise economy. Perry shows a very cool slide guitar touch on the rumbling boogie blues number "Trouble in the Shotgun," both comping and trading hard-hitting solos with harmonica boss Chris O'Leary. Perry penned several original tunes as well and hits the sweet spot with the tasty jump blues "She's Too Hot" and the gospel-flavored instrumental "Morning Spirit." —PJV

## JAZZ

## ★ TERRI LYNN CARRINGTON

Jazz Is a Spirit

PRODUCER: Terri Lynn Carrington

ACT 9408

This album was recorded before her audience at Master Control Studio in Burbank, Calif. Carrington is one of the great jazz prodigies of the last quarter-century—a drummer who received a full scholarship to the Berklee College of Music at age 11. She's gigged with many jazz greats and, with *Jazz Is a Spirit*, shows that she's also an adept composer. Most of the tunes of the album are Carrington originals, and the music is firmly in the post-bop scene. She benefits enormously from the presence of such players as Herbie Hancock, Wallace Roney, Terence Blanchard, Keith Eubanks, and Munyungu Jackson, but the charts and the inspiration are hers. At 14 tracks there's plenty of tempting music here, but

do note Carrington originals "Journey of Now" and "Lost Star" and the fine rendition of Wayne Shorter's "Witch Hunt." —PJV

## WORLD

## KABUL WORKSHOP

Trigana

PRODUCERS: Khaled Arman, Francesco Russo

Trend 861052

Principal collaborators in Kabul Workshop are Khaled Arman (born in Afghanistan) and Francesco Russo (a native of Naples). They began their musical partnership as a means of exploring their shared passions for electronics and the traditional music of India and Afghanistan. A spin through the tracks here is enough to comprehend the crucial significance of Indian and Afghanistani music in their sound, though Western genres weigh in at significant moments. The tune "My Land," for instance, clearly bears the influence of jazz and funk. The remaining five songs are a masterful blending of Indian and Afghanistani music and rhythmic elements with artfully realized, and often dramatic, electronics. A notable debut. —PJV

## CHRISTIAN

## ★ NICHOLE NORDEMAN

Women &amp; Spun

PRODUCERS: Charlie Peacock, Nick Hammond

Sparrow 51934

On her latest Sparrow collection, Nichole Nordeman further solidifies her position as one of Christian music's premiere singer/songwriters. In the line of her previous work, instead of focusing (as she previously had) on her attempts to unravel the mysteries of God, she opted this time around to just write about his goodness and mercy. Instead of concentrating on the unknowns surrounding God, she decided to write what she knows. The result is a collection of songs that are as straightforward as unabashed joy. "Healed" showcases the beautiful poetry that infuses Nordeman's literature, pensive songwriting, and sense of making a lasting mark beyond what the world sees as success. She has an especially expressive voice that serves her well on these beautiful tunes. It all adds up to another strong offering from this talented artist. —DEP

## NOT E W O R T H Y

## NICK CARTER

Now or Never

PRODUCERS: various

Jive 41828

Backstreet Boy heartthrob Nick Carter takes his first solo steps with a solid collection that positions him to the rock left of his group's more rhythm-spiked pop career. Though not quite the mistake singer of Fred Durst, it's a move that works well for Carter, who has developed a convincing rap over time. While he excels on anthemic, guitar-anchored fare like "Blow Your Mind" and "I Stand for You," the singer hedges his bets by including a handful of Total Request Live-ready ballads—



NICK CARTER NOW

potential. The most important aspect of *Now or Never*, though, is that it affirms Carter's formidable charisma and his capability to hold a listener's attention on his own. To that end, his solo future should prove to be golden. —LF

## VARIOUS ARTISTS

Dinos Las Vegas: A Concert to Benefit

The VHS Save the Music Foundation

PRODUCER: not listed

Epic 86750

With nine cuts that clock in at an underwhelming 37 minutes, this series of snapshots from the famed VHS program is kind of like the proverbial meat loaf in need of bread.



crumbs in order to make it stretch. That said, the material offered is a fun and festive souvenir to a concert that

was rife with highlights. Nothing stands out more than the thoroughly enjoyable pairing of Celine Dion and Anastacia for an oddly compelling reading of AC/DC's "You Shook Me (All Night Long)." Elsewhere, the set has Cher yammering through "Believe" and "This Is A Song for the Lonely," as well as Shakira bring her rocker stripes to bear on guitar-driven "Underneath My Clothes" and the Dixie Chicks teaming with Steve Nicks for a delicate "Landlide." Perhaps the most notable is the dominant presence of Dion, who dips into her recent *A New Day Has Come* opus and makes a convincing bid for listeners to revisit that underrated set. —LF







BY FRED BRONSON

**A**rnold George Dorsey figured he had the perfect last name to be a bandleader. "I thought people would recognize the name and think I'm an offspring," he says. Moving to the U.K. from India when he was 10, the youngster worked a paper route to pay for music lessons. "I should have had four a week, but it wasn't easy finding that kind of money," he recalls. He studied the saxophone during his one weekly lesson. "My family would have helped out, but I didn't want them to. I wanted to do it myself."

By 17, Dorsey was playing small clubs in his hometown of Leicester. "I didn't play sax," he explains. "I sang and entertained. I've always had a sense of humor, so I was able to fill in the gaps between songs by talking to the crowd."

After a two-year stint in the Army, he resumed his singing career, going on the road as Gerry Dorsey. He was the opening act on a rock 'n' roll tour that included a trio known as the Viscounts. They earned a berth in the top 30 of the U.K. singles chart with a cover of Barry Mann's "Who Put the Bomp (In the Bomp, Bomp, Bomp)." Dorsey sat next to one of the Viscounts on the bus, a musician named Gordon Mills. "He said, 'We can't afford to have our own apartments, so why don't we share one.' We got a flat in London." After a couple of years, Mills moved away and gave up his singing career to focus on songwriting. "He had this thing that he wanted to be a manager. When he found Tom Jones, he picked my brains, musically as well as business-wise." A year-and-a-half into Jones' chart success, Dorsey asked Mills, "What about me?"

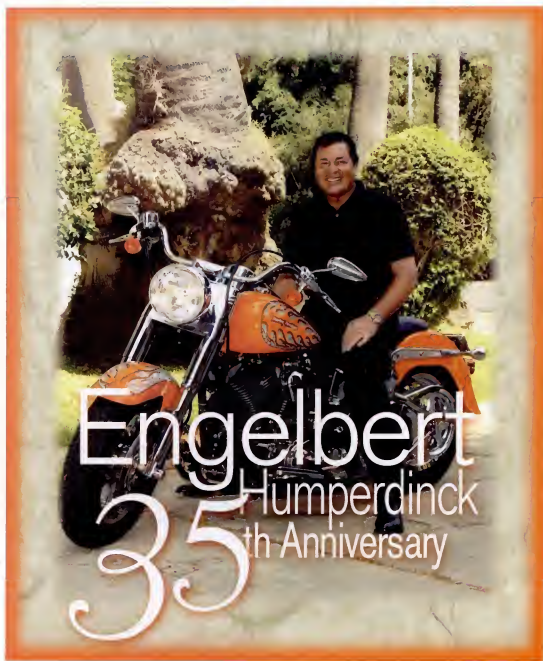
Mills took a demo of Dorsey singing a song called "Stay" to Decca Records in the U.K. and was turned down. He was told Gerry Dorsey was a club singer and "old hat" and would never make it. While playing a workingman's club up north in Burlington, Dorsey was informed by Mills that he would now be known as Engelbert Humperdinck. "Who the hell is that? I said. I didn't know he was the composer of *Hansel & Gretel* and he died in 1921."

Mills went back to Decca with the same demo and met with someone else in the A&R department. He told them he found another singer who was going to be as big as Tom Jones. The label signed Engelbert Humperdinck, only later learning it was actually Gerry Dorsey. The newly named Humperdinck was home in his flat in the Paddington section of London when Mills played him an instrumental recorded by soprano sax player Frank Weir. "I heard this music and said, 'This is a hit melody. Let's find the lyrics,'" Humperdinck recalls.

Humperdinck didn't know at the time that "Release Me" had already been recorded by country star Jimmy Heap and R&B singer Little Esther Phillips. "We found the lyric, and it was fabulous." Arranger Charles Blackwell incorporated a three-tone key change suggested by Humperdinck, and the song was recorded for Decca.

The single was released in January 1967 and got off to a slow start. It was played on the U.K. TV series *Juke Box Jury* and was voted down. "I was staying in digs in Leeds

# Celebrating The Career **Balladeer**



in a lovely Jewish lady's home," Humperdinck recalls. "Her name was Helen Bradley, and she said, 'Don't worry, my son, you have mazel.'" His "mazel" kicked in when Mills arranged for him to sing "Release Me" on the popular British TV series *Sunday Night at the London Palladium*. "I had six minutes to establish myself," the singer recalls. "I did two songs, finishing with 'Release Me.'" Before he left the Palladium that night, Humperdinck received phone calls from several well-known British per-

formers congratulating him. The next day, "Release Me" started selling in the tens of thousands. Decca couldn't manufacture the single fast enough; so many copies were sold, "Release Me" prevented the Beatles' "Penny Lane" from reaching pole position on the singles chart.

At first, Mills and Humperdinck concentrated on Great Britain. The chart streak continued; after "Release Me" topped the survey, Humperdinck's next six singles all

*Continued on page 26*

**A**lthough he was born in Madras, India, in 1936, Arnold George Dorsey didn't really come alive until he morphed into Engelbert Humperdinck in the mid-'60s. Thirty-five years of hits and tens of millions of records later, Humperdinck is still wooing his fans by performing more than 140 shows: His latest album, *Definition of Love*, comes out in January on Hip-O in the U.S. Not surprisingly, given his nickname "the King of Romance," the album contains a number of new romantic songs, as well as a selection of covers, including Bread's "If" and Aerosmith's "I Don't Want to Miss a Thing." He also remakes the Beatles' "Penny Lane" in a delicious poe at the Fab Four: Humperdinck's signature tune, 1967's "Release Me (And Let Me Love Again)," broke the Beatles' streak of No. 1 songs in the U.K. when "Penny Lane" stalled at No. 2, unable to dislodge "Release Me" from its hold at the top of the charts.

Humperdinck first recorded as Gerry Dorsey, but the little bit of fame he achieved under that name ended when a nasty bout of tuberculosis felled him for two years. The singer made a full recovery, but his career did not—until Humperdinck's manager, Gordon Mills, came up with the idea of simply starting over again with a new name, that of a German opera composer famous for penning Hansel and Gretel. Thankfully, this Humperdinck's fairy tale has a much happier ending than that of the doomed brother and sister.

Billboard caught up with Humperdinck in late July at the MGM Grand Hotel in Las Vegas, where he was in the middle of a 10-night, sold-out run. Even though he'd given an energetic, 90-minute performance the night before, a gracious Humperdinck was up early the next morning, eager to conclude the interview in time to get in a round of golf before his next show.

**What did you think when your manager, Gordon Mills, said, "Let's change your name to a German opera composer"? Did you say, "Any other options?"**

When I heard "Engelbert Humperdinck," I thought it was a group. The name was so big, you know? Listen, heggars can be choosers, and I was looking for any avenue to walk down in this very hard to get established in this very hard business. So we just buried Gerry [laughs], and out came Engelbert. The whole family [called me Engelbert] just to make me feel like this was going to be my future, which it was. But my mother always called me "Engel" because that means "angel" [in German, doesn't it?]. **Didn't people say, "Wait a minute, you're the same guy who was Gerry Dorsey"?**

Yeah. Prior to becoming Engelbert, I wrote a song called "Stay." Gordon took this song to Decca, and the guy was like, "Who is singing that?" And Gordon [said] it's Gerry Dorsey." He said, "Oh, he's an old hat; he won't make it." It was 22 years old! And they didn't sign it. So, he took the record back to Decca [after] we put "Engelbert Humperdinck" on the record, played it to another A&R man who said, "That's fabulous. That's great. This guy's going to be as big as [Tom] Jones." I released it, and it didn't get anywhere.

**The next song you put out after "Stay" was "Release Me (And Let Me Love Again)," which went to No. 1 all over the world. That was followed by a number of hits, including "There Goes My Everything" and "The Last Waltz." Did you enjoy that time, or was it so hectic that you couldn't?**

The next song was very enjoyable because this was something I wanted out of life, you know? Of course, the world became unbelievably small everywhere, and every country that I went to knew my music because of "Release Me." It was just an amazing, amazing time of my life. And, of course, I stepped into the category of superstardom.



Bringing the Romance, Besting the Beatles and Doing 140 Shows a Year:

## A Q&A With ENGELBERT HUMPERDINCK

BY MELINDA NEWMAN

**That's right. Everything you touched in 1967 turned to gold, and you ended up being the best-selling artist of the year in the U.K., even topping the Beatles.**

What happened was "Release Me" did a wonderful thing—to me it was wonderful, but probably to them it wasn't—it stopped the Beatles from having their 13th No. 1, with "Penny Lane." It happened everywhere for them, and it didn't happen in England because of me.

**So Beatles fans must have hated you!**

No, I don't think so. Well, maybe they did. But, you know, they've been plenty of success; my one little hit record didn't hinder their career. But I had a lot of respect for the Beatles. We all lived in the same vicinity in London; it was a very expensive area, all four Beatles lived there when I lived there, all in the proximity of a mile.

**Were fans looking for all of you there?**

They couldn't, because it was a gated community. But it was amazing to see the cars, you know, the Rolls

Royces. You know how you get when you get money. The first thing you do is you buy a great car, and we all had these dark windows—you couldn't see in the windows anyway. So, whenever you saw a car coming, you knew it was one of us.

**What was the worst thing about that time?**

That I had to leave home for about three months at a time. When my world tour started, I became somebody who had to have a personal assistant to dress me and do this and do that, and I had a hairdresser because I used to have my long hair with my long sideburns. I started the sideburns, by the way.

**Elvis took it from you, right?**

The world took it from me. I remember Gordon saying to me, "Why don't you shave those darn things off? They don't look good on you." I said, "No, Gordon, this is something I want to do." I think the image is created by the hair, you know? The Beatles all had one hairstyle. Yul Brynner had the shaved head... I took them off when people might have thought that I was copying Elvis. I had so much respect for Elvis, so that when he did it, I thought I'd take mine off.

**Jimmi Hendrix opened for you in the U.K. What do you remember from that time?**

One day, my guitarist didn't show up from my band, so Jimmi said, "Don't worry, man, I'll play for you." I said, "Jimmi, you can't go onstage." He said, "No, I'll just play for you behind the curtain here; it will be fine." And he played for me behind the curtain, and it sounded like three guitars. It was the most incredible show. I only wished I'd taped it.

**You and Tom Jones were both managed by Mills in the beginning. Clearly, there was a rivalry there. Were you and Tom ever friends?**

Yeah, we were really good friends, and then, after a while, when Gordon decided he was more partial to being with Tom, I said, "Well, Gordon, if you can't hold the reigns at the same length, I want to go on my own." So I parted company with him. Unfortunately, the management after Gordon wasn't musically as good as Gordon, and it hurt my recording career not to have a good musical manager, because that's the most important thing. After Gordon, I didn't get immediate hits all the time, but I did get recognition, and my songs are still around that I recorded after Gordon.

**Things were going so well for you that, in 1970, you had your own television show.**

This is where I got to meet a lot of the big stars who came to England and guested on my show. And it was just wonderful working with talents like that. From the comedy side of it, they brought over Jack Benny, they brought over Phil Silvers. Major, major names in [the U.S.], and I got to meet them and do sketches with them. Jerry Lewis was just phenomenal. Cary Grant was a regular, and because Cary was the president of Fabergé, the company that sponsored my TV show.

**You had another top hit in the U.S. in 1976 with "After the Love." It was considered fairly risqué at the time.**

Well, that was my image. A guy called Joe Diamond brought the song to me, and Gordon wasn't very enthusiastic about it; he tried to change the arrangement. I said to Joe, "Whatever Gordon says about this, I think we have a hit formula just with the arrangement we have, so don't let him change anything." We released it as we arranged it, and it was huge. And then there was a second song coming off that album, another hit, and Barry Manilow took it prior to me releasing it. It was "Can't Smile Without You."

**Radio doesn't seem to give its due anymore to artists who have middle-of-the-road appeal. Does that bother you?**

I do believe in the turnaround happening. I think Tony Bennett was the first to put the mark on it, but it's happened again, and I think now it's hip to play the legends. And the young folks are turning around and coming. It's amazing, if you come out on tour with me and see the young faces in the audiences—unbelievable.

*Continued on page 28*

# CONGRATULATIONS ENGE!

WHAT A REMARKABLE CAREER OF  
BEAUTIFUL MUSIC THAT YOU HAVE GIVEN TO  
FANS AROUND THE WORLD.

I WISH YOU CONTINUED SUCCESS,  
GREAT HEALTH, HAPPINESS FOREVER,  
AND MAY YOU ALWAYS  
BREAK PAR AT BEL AIR IN 2003!

ALL MY BEST.

*Alan Margulies*



Productions & Management

**F**riends of Engelbert Humperdinck say his name may conjure up the impression of a comic figure—but, still going strong after 35 years, he has proven he is much more than that. Comments from friends and colleagues all have one common thread: Humperdinck is one of the great voices, and he is truly one of the kindest souls, as well.

Wayne Newton, who has known "Engelbert" as his friends call him, for more than 30 years, says, "If somebody could wave a magic wand, or the good Lord could come down and say to me... 'Of all the voices you have ever heard, whose is it that you would like to have?,' I'd say Engelbert Humperdinck, because I think his voice is absolutely incredible. He has incredible pitch and tone. He sings with heart. A lot of people out there have incredible instruments, but what they are lacking is heart. Engelbert was blessed with both."

"Class" is another word associated with Engelbert. David Dorrell of Dirty Vegas says, "When we first saw Richard Phillips' painting of Engelbert, we just knew that we had to have it for our album artwork. We fought to include it in an all-female booklet because, to us, he represented an era when men were sharply dressed and immaculately groomed. Engelbert was all of that and had a voice to match; for us, he epitomizes the Vegas Dream—from Sinatra to the Stardust."

#### RIISING ABOVE THE MATERIAL

That class is even more evident as one looks at his humble beginnings, when he shared a manager with another up-and-coming singer, Tom Jones. Songwriter Jimmy Webb says, "While the other singer was getting the pick of the songs, Engelbert was doing almost as well with the second-rate songs."

Newton agrees and says that experience turned out to be a positive for his friend: "Engelbert carved his own



With Wayne Newton

Engelbert  
35th Anniversary  
Humperdinck

## Friends And Fans Celebrate A Crooner With *Humor And Heart*

BY DEBBIE GALANTE BLOCK

niche. With those kinds of barriers, you can either rise to the occasion, which he did, or you can find a hole and put yourself in and put the rock on top. Maybe if Engelbert didn't have these experiences, he wouldn't be the talent and singer that he is today."

Perhaps making it the hard way kept Humperdinck humble, but his character has always been strong, his friends say. He loves golf and, as a result, became a longtime friend of esteemed golfer Doug Sanders. "Engelbert is a man's man and a joy to be around," says Sanders. "He's always trying to improve things and make everybody happy."

Singer Don Cherry has also known Engelbert for 30 years. "I admire the fella, not because he is a great singer, although he is, but he is such an honest human being," says Cherry. "And, in show business, that's a trait you

don't find too often. He loves to do things for people. He has been great to my wife and me."

Bobby Shriver notes that "Both Engel and his daughter have been very generous to the Special Olympics. Whenever I've called him, he's been willing to help any Special Olympian in the U.S. and the U.K. He has never said no, no matter how busy he has been."

#### NONPAREIL BALLAD SINGER

Longtime friend B.J. Thomas praises Humperdinck as "one of the great voices of our time. He is still touching the hearts of fans all over the world, and I know there will be many more years to come."

"Engelbert Humperdinck is the standard by which all great singers are set," says Rick Dees. "And his voice has remained beautiful for over 100 years!"

Singing is not his only talent, lyricist Brian Mason tells Billboard. Humperdinck can write lyrics, but, according to Mason, "Thank God he doesn't, or he'd put me out of a job! And he's a lovely singer. There's never been a ballad singer like Engelbert in the world. He has a pure, beautiful voice. There's nobody else like him."

Les Reed, often Barry Mason's songwriting partner, agrees wholeheartedly. "Gordon Mills asked me to provide the musical arrangement of 'Release Me' for Tom Jones," he recalls, "but he was not keen on the song, so it was presented to Engelbert, who took it straight to No. 1 on the British charts. Engelbert and I are still very close friends. I am still his biggest fan and consider him to be the greatest ballad singer of all time," says Reed.

Yet another songwriter is indebted to Engelbert. Phil Vassar says, "He was actually the first person to cut one of my songs. It was a song called 'Words.' What a huge honor. I grew up with my parents listening to Engelbert and was always such a fan. When he was cutting the song, he let me come to the studio and be there while they recorded it. After they were done recording, he took all of us out to

*Continued on page 26*

# 35 Years of Extraordinary Achievements and Success!

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Continued from page 21

reached the top five. Finally, he crossed the pond to perform on *The Ed Sullivan Show*. "I owe people like Ed Sullivan and Mike Douglas and Merv Griffin. I did all their shows in the early years to establish my name in the United States," says Humperdinck. Issued on the Parrot label, making Humperdinck a labelmate of Mills' other client, Tom Jones, "Release Me" entered *The Billboard* Hot 100 the week of April 8, 1967, ultimately peaking at No. 4.

## DEAN AND ENGIE

The next step was a big one. In his early club days, Humperdinck had done impressions of Jerry Lewis and Dean Martin. Now he had the same American agent as Martin, and they would go out to dinner together. Martin offered to put Humperdinck into one of Las Vegas' hottest hotels. But Humperdinck didn't just play Vegas. "Release Me" had established him as a star all over the world, so he found himself playing dates in South Africa, Australia, New Zealand, Germany, Belgium, France, Holland and Switzerland. "It was an amazing amount of work. We would do 80 one-nighters in a row. It was exhausting, and it took me away from home while my kids were growing up. But I was making my mark in life to protect my family for the future," he says.

The run of chart singles continued in the U.S., with a mix of country covers ("There Goes My Everything," "Am I That Easy to Forget") and originals, mostly written by the British songwriting team of Les Reed and Barry Mason ("The Last Waltz," "Les Bicyclettes de Belsize," "Winter World of Love"). Humperdinck's run on the Parrot label ended in 1973. Three years later, he returned to



Gerry Dorsey

the Hot 100, now signed to Epic, and had the second-biggest U.S. chart hit of his career, "After the Lovin'."

## BRAND NEW ALBUM

Humperdinck's career has included a television series taped in the U.K., that ran on American television from January to September 1970, as well as a cameo role in a film, but any idea of an acting career was thwarted by



Swingin' with Dino and (Engle's) wife Patricia

Mills, who wanted to keep the singer on the road, where he would earn more money. The idea of taking on some acting roles still appeals to Humperdinck today. But he's also still busy on the road, with more than 140 dates a year, including stints at

the MGM Grand in Las Vegas. There are 250 chapters of his fan club around the world, and members cross countries and continents to see their idol perform his live—and do a little moonwalking and rapping, too.

When he's not touring, Humperdinck splits his time between homes in Los Angeles (where he has lived since 1975) and Leicester. Family is important to him—at one recent Vegas gig, his wife and two of his sons helped celebrate Engelbert's brother's birthday. Work remains important as well, with a new album, *Definition of Love*, due out on the Hip-O label in January.

Sometimes it's difficult for Humperdinck to realize that 35 years have passed since "Release Me" introduced him to the world. "It's gone so quickly," he confirms. "People who have never seen my show are shocked because they expect to see someone who is slow on stage, and I'm so active still and I keep my show contemporary and moving—there are no lulls in it." ■

Continued from page 24

dinner. It made quite an impression on me that such a talented artist with his history and success remained so down-to-earth."

## ENGIE GALORE

Raul Malo, now a solo performer, formerly of the Mavericks, says, "Engelbert is a sweet, shy and gentle man. I've known his daughter Louise for some time, and she knew I was a huge fan, so she set up a dinner at my house. It was 3 in the morning, we were still sitting around smoking cigars and singing. We put on some Engelbert records that we had, and my friend and I were doing Engelbert impersonations in front of him, which was really pathetic. Of course, we had a little too much to drink and we thought about it the next day, and we were like 'Oh...we were complete idiots singing Engelbert to Engelbert.' But, he was cracking up...he was singing along too. It was Engelbert galore! It was a real fun night!"

Comedienne Joy Behar jokes about Engelbert's loyal fans. "I opened for him in Atlantic City several years ago and, as a comic, I like to have fresh audiences," she says. "Unfortunately, his fans—women sporting jackets that say 'Engie's Girls'—would show up for every show and sit in the front. I'd have to look over them and pretend they weren't there. These broads were so loyal and so madly in love with him that they would take their one- or two-week vacations wherever Engie was singing. At the point that I opened for him, he was on his second generation of fans, so these women had their daughters with them, who also swooned."

Jenny Jones says much the same. "He has the most loyal fans in the world!" she exclaims. "I learned a lot touring with Engelbert. Seeing how he kept reinventing his entire show taught me how important it is to stay open to change. He always had the hippest band and the freshest set, never hesitating to try something new."

As a good friend for years, actor Joe Pesci, sums it up. "Engie is still handsome, can still sing, and I'm still jealous." ■

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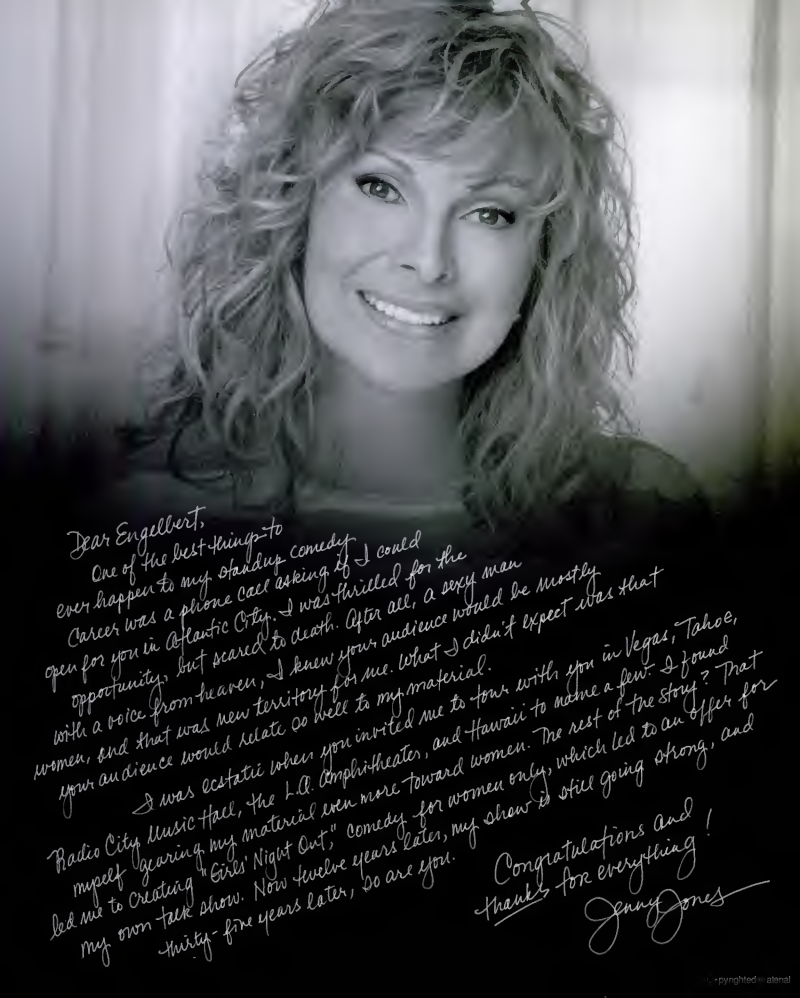
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Dear Engelbert,

One of the best things to ever happen to my standup comedy career was a phone call asking if I could open for you in Atlantic City. I was thrilled for the opportunity, but scared to death. After all, a sexy man with a voice from heaven, I knew your audience would be mostly women, and that was new territory for me. What I didn't expect was that your audience would relate so well to my material.

I was ecstatic when you invited me to tour with you in Vegas, Tahoe, Radio City Music Hall, the L.A. Amphitheater, and Hawaii to name a few. I found myself "gearing up" my material even more toward women. The rest of the story? That led me to creating "Girls' Night Out," comedy for women only, which led to an offer for my own talk show. Now twelve years later, my show is still going strong, and thirty-five years later, so are you.

Congratulations and  
thanks for everything!  
Jenny Jones



Screaming, shouting, going crazy, you know.

**Is the Vegas audience different?**

It's a little more sedate, a little more conservative. The road is different. On the road, they scream and shout, and I enjoy that. I still enjoy the fact that people can still scream for me and the panties are few and far between—especially in Vegas—but they do happen on the road.

**Last night at your show, virtually every woman in the front row had a wedding band on. They're married and you're selling them romance. When did you realize that that's what people need and that you could give it to them?**

I guess when I was beginning with Gordon and there was Tom—who was a rock 'n' roller—and I was a rocker. Gordon said, "I think we need to make you a different style of singer." So he brought the ballads to me. He gave Tom the rock, and I took the ballads. There was rock and romance, you know? And it worked. It was a great team... Romance is something that makes the world go round. And it's something that people need in their lives. Fortunately, for me, I was the innovator of the romantic world prior to Julio Iglesias and all those people, you know? And I brought romance back into the charts; it was just an amazing era. When you had the Beatles and Elvis and then Engelbert. And it was just wonderful. The first six, eight years were great to me.

**Many of those women are members of your fan clubs that have been going strong for decades.**

The fan club started in New York and then California, and then I had one in England. And then it started to go to all the different states. People started forming fan clubs

# Engelbert 35th Anniversary Humperdinck



Smoochin' with Tom Jones and Raquel Welch (left), singing with the Four Tops

in Japan, Korea, Australia, South Africa, Jamaica and Mexico. There were about 250 chapters before them, and they spread around the world, and I think people enjoy being a member of the Humperdinck chain. And I think it's down to about 150 chapters now, but we still have a very strong fan base, and I call them my cheerleaders, and they really are. They're the "spark plugs" of my success.

**You send each chapter a personalized Christmas card each year, right?**

Always.

**You shook up your image in 1996 when you recorded the song "Lesbian Seagull" for the soundtrack for *Beavis and Butthead Do America*. How did that come about?**

MTV came and saw my show, and the people that did

*Beavis and Butthead* enjoyed my sense of humor and the way I made fun of myself as a sex symbol. I make fun of the fact that people thought I was that, so they wrote the song and asked me to record it, and I said, "Of course I will." Did you know there's an island of lesbian seagulls?

**No, I did not. What did you think of it when you heard the song?**

I thought it was really cute. I thought, if this can happen in the human life, it can happen in the bird world. It was fine with me; people have their choices, and I believe in choices, and whatever you want to do, you do. Whatever makes you happy, do it. And it made me happy to sing that song, and I thought it was cute and people talked about it, and that's what you need to get radio play.

**That helped expose you to a younger audience, as did the dance album you made in 1998. That landed you a top-10 hit on *Billboard's* Hot Dance Music/Club Play chart with an energetic remake of "Release Me," while several other songs**

**charted around the rest of the world. What made you decide to do that album?**

Actually, it was my son [Scott] who was handling me at the time, and he knew the two producers. They'd already done tracks of some of my hit songs, and they drove to my house in L.A. We sat down and played in my office, and I said, "That sounds different. It's going to be different for me and different for my audiences to see Humperdinck singing a dance song." So I said, "Let's give it a go." And I did it, and it became a [hit] around the world.

**You went out and actually played dance clubs.**

I did some, yeah. It changed my stage presence. It gave

*Continued on page 30*

## Dear Engelbert...

## Congratulations on your first Thirty-Five

## Looking forward to your next

# 35

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#### Q&A

*Continued from page 28*

me some of what I did onstage last night. It gave me a little variety.

**When you look through your career, it's clear that you haven't been afraid to try new things.**

It's a security blanket you have with the major hits of the past. And I think, if you don't dare, you don't care. And I care, and I dare. I dare do anything because I feel I have the ability to do it. When I was first beginning in this career, I used to have very bad dreams. After the first year, I used to dream that my career was over and I had gone from there to back down again like I did with Gerry, and it bothered me. It used to bother me all the time, and then, of course, 20 years went by, and I'm still celebrating. Then 25, then 30, and now it's 35 years and I'm still around.

**And still recording albums. Why don't you record more of your own songs?**

I have recorded some of my own music, [but] I prefer to sing other people's songs. It's like an actor: He doesn't write his own scripts, and, when he reads his part, he creates that character in his head, and it's a whole new market for him. When somebody writes me a song, I create the images in my head of how I want to portray it, and I sing it as such.

**What do you look for in a song?**

I look for a good story and a good melody line. It has to have that nice hook to it, you know? It

With Patricia

has to have staying power to it. I'm singing more contemporary [material] than I have in the past, but I can't knock the past because that put me in the present. But I'm singing better than I did before. Obviously, I have to. If I didn't improve, then I wouldn't be around today.

**How do you take care of your voice?**

Very carefully. I do take a steam before I go onstage, and I hum a lot to warm up my vocal chords, and that's it. I don't do anything specific, and I never had a voice lesson in my life, and my breathing is rather unique because I can hold notes forever, you know.

**What do you have that you still want to accomplish? Do you want another No. 1 hit?**

Yes! Yes! Yes! Because to hear my voice back on the radio and [the DJ is] saying, "In the No. 1 position is..." that's the most thrilling thing any vocal artist, any artist, can hear. And anybody who takes it in a blasé attitude is disrespectful.

**You're still playing around 140 shows a year. Is there anywhere you've never played that you really want to?**

I love working. I really do, especially going to the markets that are unusual, like the Far East and Malaysia and Australia and New Zealand and South Africa and Mexico. I loved Germany, Belgium, France and Holland. I haven't done a concert in Russia, but I'd like to. And China's opened up. They know my music, so I think that's a definite must on my visits around the world. I will go and do it. I'm sure it will be fine for me, and I think they'll be surprised. People are always surprised when I walk onstage that, at my age, I'm as physical as I am.

*Continued on page 32*



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#### Q&A

*Continued from page 30*

#### **You're even moonwalking.**

Do you know that Michael Jackson got that from Fred Astaire? Everybody gets something from somebody. I'm gonna tell you something, that's why my approach to young performers is: If they're going to steal something, steal it from the best.

#### **So who did you steal from?**

I took from the best. My singing: I would say I loved Nat "King" Cole, the way he performed his lyrics...so romantic. And I loved Elvis' physical performance, and I loved the way he never took his image seriously, which gave me that belief that, if I took my image seriously, I'm going to be concetred onstage, but I'm not concetred, I am confident. And I got that from Elvis. He never took his image seriously, and he always made fun of his old image, you know?

#### **You've been married for 38 years now. As the king of romance, what advice can you give for keeping the romance going?**

It's been a hard road. I mean, my wife hasn't had an easy life with me and bringing up the children by herself because I'm on the road three to six months of the year. And I have heard my children grow up on the phone, you know? But it hasn't changed our love, because I think our kids have tremendous respect for my wife and I, and what she went through sometimes. I hate to mention this, but I [went through] a little adverse publicity—the kind that most entertainers go through in their lives, in the growing-up period in their lives. They think they're missing something, and really, it's a growing up part of your life, and if one can understand each other's mistakes, or trials, it's good.

#### **You spend half your time in L.A. and the other half in England when you're not on the road. In L.A., you're famous for living in the pink mansion that once belonged to Jayne Mansfield. Have you thought about repainting it?**

It's still pink, but they're going to re-do it and re-create the house again and make it larger. And put it back on the market for a vast amount of money. And I'll move somewhere smaller because there's only me when I come to L.A.

#### **Your career has been so diverse, but you never really went into acting. Why not?**

Gordon didn't want me to. In the early years, when people wanted to make me a matinee idol, I would just get offers for all these movies. Because Gordon didn't want to take me off the road for a number of months, because I was making bundles and bundles of cash on the road, you know? I would have loved to have been an actor.

#### **It was clear from your performance last night that you very much still enjoy playing live. What do you do on those nights that you don't perform?**

I love watching TV. I switch channels. I go crazy, I love watching old movies, and I love keeping up with the new movies and what's happening. I enjoy watching, but I also enjoy going out to dinner. I love going to different restaurants and enjoying a nice bottle of wine and eating out and good conversation.

#### **Do you ever think about stopping?**

No, it really hasn't occurred to me. I think I'd know when to stop. You know, if I didn't have the ability and the voice to continue, then I would definitely hang up my hat. At this point of time in my life, while I'm still enjoying it and still enjoying the reaction from the crowd and enjoying what I'm doing...no, I don't want to. I think I'll keep going like Sinatra did...until God calls me. ■

## Rhythm, Rap, and The Blues..

by Gail Mitchell

**'BIG' JON, LABEL EXEC:** The guiding force behind Montellito Records—one of the principal players in the Tabu Records reissue series (Rhythm, Rap, and the Blues, *Billboard*, Oct. 19)—is “Big” Jon Platt, senior VP of creative at EMI Music Publishing. Rumored for a while to be establishing his own label, Platt says the Tabu deal is “something I’ve been working on for over a year. [Tabu founder] Clarence Avant is one of my mentors. One day I asked him what he was doing with his catalog. He saw my passion for it—I played many Tabu songs during my DJ club days—and he knew it wouldn’t be just a check deal.”

With the help of EMI catalog marketing VP Tom Cartwright, the initial Oct. 22 rollout of five titles will be followed in January and April 2003 by more Tabu reissues. However, Montellito—named for Platt’s Denver neighborhood/high school—isn’t concentrating solely on reissues. Platt has signed *Federation*, a hip-hop act from producer Rick Rock (Jay-Z, Busta Rhymes) that hails from Mississippi and Alabama and is now based in Sacramento, Calif. A debut album is slated for first-quarter 2003.

“From where I sit in music publishing,” Platt says, “I’ve worked with guys getting production deals and joint-ventures, watching how some gained success and how some failed. I learned from that. I was lucky to secure a catalog first so that from day one my joint-venture is making money. Now I can take the time to do what people say doesn’t happen anymore: develop artists.”

**FACE THE MUSIC:** That’s the name of producer NO I.D.’s (Common, DMX, Jaheim, Timbaland) entertainment company, which has inked a three-album production deal with Def Jam/De Soul, as well as a publishing

partnership with Chrysalis Music. First project on the board: Chicago singer-songwriter K-Red’s debut album, *For Goodness Sake*, is due in first-quarter 2003. “We’re still working on locking down acts,” says NO I.D., who divides his time between Chicago and Atlanta. “But we’re focusing on Chicago and other Midwest talent. We’re bringing a different approach to the R&B we’re doing, which isn’t really rap-driven. We’ll be dealing with more meaningful music that goes to the old-school roots.”

NO I.D., formerly signed to Relativity as an artist, runs Face the Music with his manager, Art Martin of Black Magic Entertainment.

**BACK IN STRIDE:** Sean “P. Diddy” Combs’ Bad Boy Records has signed a reissued *New Edition* (NE) to its roster. Minus Bobby Brown, NE cohorts Ralph Tresvant, Ricky Bell, Michael Bivins, Ronnie DeVoe, and Johnny Gill will be recording a new album for a spring 2003 release, marking the R&B/pop group’s 20th anniversary of its first No. 1 single, “Candy Girl.” Among the project’s slated producers are Combs, the *Hit Men*, and Jimmy Jam & Terry Lewis. Bad Boy, which ended its ties with Arista in June, is still in talks for a new distribution pact.

**ON THE RECORD:** Despite being linked to the Internet, Whitney Houston’s new Arista project, *Just Whitney*, is still scheduled for a Nov. 26 release. The singer is currently working on two more songs. The set’s new single is the Kevin “Suge” Kassek-produced “One of Those Days.”

**SCREEN SCENE:** Ja Rule, India.Arie, Music, Gerald Levert, Jill Scott, Mariah Carey, Eric Clapton, and others help BET salute Stevie Wonder as the cable network’s 2002 honoree for the eighth annual Walk of Fame. Hosted by comedian/actor Jamie Foxx and taped at BET’s Washington, D.C., headquarters, the telecast is set for 9 p.m. ET/PT Tuesday (29).

**BOOK BEAT:** Music historians should be on the lookout for *Yes Y’all: The Experience Music Project Oral History of Hip-Hop’s First Decade*. The Da Capo Press book by Charlie Ahearn and Jim Fricke features an introduction by former *Billboard* R&B editor Nelson George. . . . Returning to print after its initial 1987 debut is *Tougher Than Leather: The Rise of Run-DMC*, written by Bill Adler and published by Consafos Press.

# Donnie Sounds His ‘Anthem’

## Giant Step’s Neo-Soulster Redefines ‘The Colored Section’

BY RHONDA BARAKA

ATLANTA—Before you hear the first note on the debut album by India.Arie soul singer Donnie, the name of the CD grabs your attention: *The Colored Section*. Like Donnie, the title and the music are bold, honest, and edgy. For years, Donnie has been a local icon in the city known as the Motown of the South, growing out of the same soil that gave life to Motown’s India.Arie. Both artists developed a following around Atlanta, playing gigs in popular spots like the Ying Yang Café and carrying the banner for a local collective of neo-soul and alternative artists known as Groovefront. In fact, one of Groovefront’s principals, Ansa Troutman, manages Donnie.

With his new CD coming out on Giant Step Records and preparations under way to open in India.Arie on her upcoming tour, Donnie is cautiously optimistic about the prospect of his music finally stretching beyond Atlanta’s confines. “As an artist, I was ready for this to happen months and months ago,” he says. “I want my message to get across to a wider audience. There is an urgency for my message, and I think people are ready for it.”

### RECLAIMING A NAME

Among the noteworthy cuts on *The Colored Section* (Nov. 5) is “Our New National Anthem.” Another track, “Cloud Nine,” is featured in the recently opened film *Brown Sugar*. Donnie—who wrote all of the album’s songs and is published through the Colored Section/Sony/ATV Songs (ASCAP)—says the album’s title highlights the struggles and challenges of being African American. “The colored section is a place that we were restricted to, but now I’m trying to turn it around and make it the hip place to be,” he explains. “I’m making something beautiful out of something that wasn’t so beautiful at one time.”

While some find Donnie’s honesty and consciousness refreshing, others may be a bit skeptical about its commerciality; at least, that was the case with some of the label he considered in the past. But Giant Step was different. “That’s the reason I signed with them—because they would allow me to do my music,” he says. “They said they didn’t want to stifle me.”

Giant Step Records president Maurice Bernstein says he never had any intentions of holding Donnie’s message back. “I was honored that he chose to work with me,” Bernstein says. “I wanted to let him make the record that he wanted to make. He has something to say, and he should be allowed to say it.”



DONNIE

Bernstein, whom India.Arie introduced to Donnie in 1997, says he was instantly taken by the singer. “The moment I heard his voice, I knew he was something special,” Bernstein says. “There is no one out there like him right now.”

### BRINGING TRUTH TO THE STREET

Featuring production by Steve “the Scotsman” Harvey, *The Colored Section* will be distributed by Select-O-Hits. “The idea is to put

it out now and get it to the fans who want it and then partner with a major,” Bernstein adds. “We want to generate word-of-mouth buzz similar to that for Jill Scott’s first album. Donnie is the first neo-soul male artist who is singing about something.”

Talib Shabazz, manager of Atlanta retailer Ear Wax Records, calls Donnie’s music “the truth. He’s kind of a cross between Donny Hathaway and Stevie Wonder. He’s just got one of those soulful sounds. You hear him, and it’s like you’re listening to something old and funky.”

“This has been a long time coming,” he continues. “Everybody has their time in the light, and I think his is now. I think he’s going to make some big moves.”

Donnie agrees. “There is an energy coming from somewhere. I feel a draft coming in, and the energy is so good. Something is about to really happen. This album is important to me on a spiritual level more than anything. All of the other stuff will come.”

## NOVEMBER 5, 2002 **Billboard** HOT RAP TRACKS

LAST WEEK		AIRPLAY MONITORED BY		ARTIST	
WEEK	WEEK	TITLE (IMP/INT/PROMOTION LABEL)	LAST WEEK	WEEK	ARTIST
1	2	WORK IT (IMP/INT/IMP)	1	1	Missy “Misdemeanor” Elliott
2	3	LYVE U BETTER (IMP/INT/IMP)	2	2	LL Cool J
3	1	DILEMMA (IMP/INT/IMP)	3	3	Nelly Featuring Kelly Rowland
4	4	HEY MA (IMP/INT/IMP)	4	4	Can’tv Featuring Jazze Stans, Freeway Zaky & Toys
5	6	GIMME THE LIGHT (IMP/INT/IMP)	5	5	Sean Paul
6	5	GANGSTA LOVIN’ (IMP/INT/IMP)	6	6	Eve Featuring Alicia Keys
7	7	MOVE B**** (IMP/INT/IMP)	7	7	Ludacris Featuring Mystikal & Inekim 2nd
8	8	LOSE YOURSELF (IMP/INT/IMP)	8	8	Enimem
9	10	WHEN THE LAST TIME (IMP/INT/IMP)	9	9	Clipse
10	11	TRADE IT ALL (IMP/INT/IMP)	10	10	Fabulous Featuring P. Diddy & Jagged Edge
11	12	PO’ FOLKS (IMP/INT/IMP)	11	11	Nappy Roots Featuring Anthony Hamilton
12	13	03 BONNIE & CLYDE (IMP/INT/IMP)	12	12	Jay-Z Featuring Beyonce Knowles
13	9	NOTHIN’ (IMP/INT/IMP)	13	13	N.O.R.E.
14	15	OH YEARI (IMP/INT/IMP)	14	14	Big Tymers Featuring Tameka, Bo & Gotti
15	16	REACT (IMP/INT/IMP)	15	15	Erick Sermon Featuring Redman
16	17	GOOD TIMES (IMP/INT/IMP)	16	16	Slyne
17	18	CLEANIN’ OUT MY CLOSET (IMP/INT/IMP)	17	17	Enimem
18	14	I NEED A GIRL (PART TWO) (IMP/INT/IMP)	18	18	P. Diddy & Enimem Featuring Lenny, Marv Winans & Tommy Page
19	19	HOT IN HERRE (IMP/INT/IMP)	19	19	Mo’Nasty
20	20	IF I COULD GO! (IMP/INT/IMP)	20	20	Ange Martinez Featuring Lil’ Mo & Saccoré
21	21	CRUSH TONIGHT (IMP/INT/IMP)	21	21	Fat Joe Featuring Gimmie
22	22	WANKSTA (IMP/INT/IMP)	22	22	50 Cent
23	23	AIR FORCE ONES (IMP/INT/IMP)	23	23	Nelly Featuring St. Lunatic
24	24	TRUG LOVIN’ (IMP/INT/IMP)	24	24	Ja Rule Featuring Bobby Brown
25	25	MULTIPLY (IMP/INT/IMP)	25	25	Artist

\* Tracks with the greatest number of airplay minutes. **IMP** indicates a track that is a new recording. **INT** indicates a track that is a reissue. **PROMOTION** indicates a track that is being promoted by a record label. **WEEK** indicates the week of the track’s release. **LAST WEEK** indicates the week of the track’s last appearance on the chart. **WEEKS ON CHART** indicates the number of weeks the track has been on the chart. **WEEKS ON CHART** indicates the number of weeks the track has been on the chart. **WEEKS ON CHART** indicates the number of weeks the track has been on the chart.





# NOVEMBER 2 2002 Billboard HOT R&B/HIP-HOP AIRPLAY

LAST WEEK	TITLE	ARTIST (IMP/IMP/PRODUCTION LABEL)	LAST WEEK	TITLE	ARTIST (IMP/IMP/PRODUCTION LABEL)	LAST WEEK	TITLE	ARTIST (IMP/IMP/PRODUCTION LABEL)
1	Love U Better	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	32	Fabulous	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	51	Don't Mess With My Me	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
2	Work It	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	23	Oh Yeah!	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	58	Make It Clap	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
3	Work It	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	29	Any Force Does	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	49	Any We Cutie!	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
4	I Care 4 U	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	39	Wubba	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	57	Suds	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
5	Bilanova	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	36	They Levin'	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	66	From The Chooch to De Palace	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
6	Dancehenge	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	37	Get Talk	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	61	Hit The Freeway	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
7	Same The Light	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	35	Two Tons	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	71	This Is My Party	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
8	Baby	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	31	Cash Talk	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	56	Relax Your Mind	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
9	Play Me	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	41	Someone To Love You	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	64	More Than A Woman	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
10	When The Last Time	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	35	Little Things	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	62	Growing Pains (Do It Again)	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
11	Garage Luv	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	27	I Need A Girl (Part Two)	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	60	No Letting Go	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
12	Love Of My Life (Go On To Hip Hop)	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	43	Talkin' To Me	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	69	Sick Of Being Lonely	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
13	Shiny	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	42	Burnin' Up	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	65	Do That	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
14	Mess 4****	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	44	Multiply	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	55	Connected For Life	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
15	10 Broom & Clys	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	47	By Myself	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	58	Tonight I'm Gonna Let Go	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
16	Pr' Folks	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	43	Me Is	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	58	Ching, Ching	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
17	Trade It All	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	34	Floptic	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	63	In The Name Of Love	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
18	David My Hair	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	40	Funny	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	59	Up & Down (In & Out)	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
19	Pinch	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	30	Hot In Home	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	67	Like I Love You	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
20	Why I Love You	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	45	One Me, Do	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	70	What We Do	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
21	Love Yourself	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	51	The Streets	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	70	Ignition	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
22	Good Times	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	45	Anything	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	70	Baby Do These Things	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
23	Nation	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	53	Rock The Party	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	71	Single For The Rest Of My Life	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
24	hucilly	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	54	I Should Be	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	72	Emotional Rollercoaster	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
25	Celeste At My Closet	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	52	Don't Say No, Just Say Yes	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	72	The Way We Talk	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
26	Jonny From The Block	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)						

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# THE SWEETEST TABU

THESE OLD SCHOOL CLASSICS ARE AVAILABLE AGAIN...

- ALL NEW 24 BIT REMASTERING •
- ADDED LINER NOTES •
- ORIGINAL ALBUM ARTWORK •



Includes the hit:  
TAKE YOUR TIME DO IT RIGHT  
S.O.S.  
WHAT'S WRONG WITH  
OUR LOVE AFFAIR?



Includes the hit:  
FRAGILE...HANDLE  
WITH CARE  
I DIDN'T MEAN TO  
TURN YOU ON



Includes the hit:  
MY GIFT TO YOU  
REMEMBER WHY (It's Christmas)  
THIS CHRISTMAS



Includes the hit:  
A BROKEN HEART CAN MEND  
IF YOU WERE HERE TONIGHT  
INNOCENT



Includes the hit:  
WERE ON OUR WAY HOME  
(PART 1)

STREET DATE: 10-22-02



# NOVEMBER 2 2002 Billboard HOT R&B/HIP-HOP SINGLES SALES

LAST WEEK	TITLE	ARTIST (IMP/IMP/PRODUCTION LABEL)	LAST WEEK	TITLE	ARTIST (IMP/IMP/PRODUCTION LABEL)	LAST WEEK	TITLE	ARTIST (IMP/IMP/PRODUCTION LABEL)
1	Ignition	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	28	Love Of My Life (Go On To Hip Hop)	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	21	Give It To Me	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
2	Don't Mess With My Me	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	28	Knock Knock	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	30	Full Moon	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
3	Reckless	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	19	This Is My Party	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	32	Number	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
4	Product Of Our Environment	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	16	Thruze	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	32	Thug Holiday	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
5	Same The Light	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	33	Dry & Night	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	39	Nasty Girl	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
6	Love U Better	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	22	Me U Want	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	39	From The Chooch to De Palace	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
7	Truly Yours	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	27	Hit The Freeway	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	64	Hi I Could Go	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
8	Virginity	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	16	Like I Love You	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	60	Sick Of Being Lonely	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
9	Blat Brax	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	34	Mess 4**** (Ving)	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	66	Blow Your Whistle	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
10	Over The Top	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	35	Rock The Party	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	44	Come Deep	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
11	If You Only Know	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	49	Up & Down (In & Out)	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	44	While I'm Dancin'	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
12	Here And Now (Full Circle)	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	20	Lights, Camera, Action!	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	75	Why Don't We Fall In Love	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
13	I Don't Really Know	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	20	Six Days	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	75	Two Wrongs	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
14	Shady	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	25	Kick's Ass	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	39	Incredible	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
15	When The Last Time	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	36	Rue 4 Us	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	54	I Need A Girl (Part Two)	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
16	React	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	31	Oh Yeah!	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	67	Bout It Bout It - Part III	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
17	Sax, Money & Music	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	29	Hot In Home	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	37	Do Wind	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
18	Grindin'	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	48	Brown Sugar (Let's Sweat)	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	47	Big Poppa Warning	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
19	Feel It Boy	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	39	Nation Free	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	47	Guava Is The	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
20	Tonight I'm Gonna Let Go	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	38	Are We Cutie! (Ving)	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	36	Wavin' For The DJ	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
21	Hey Me	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	43	I'm Gonna Be Alright	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	41	Heads Up	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
22	Tight Whips	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	40	Chillin' In Your Benz	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	42	Knockwack 2002	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
23	Make It Clap	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	40	It Just Happened	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	42	Pass The Courvoisier Part II	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
24	Get Talk	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	40	Cash Talk	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	53	The Star Spangled Banner	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)
25	Who U Rellin' Wit?	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	40	Cash Talk	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)	57	Put Me Down	Don't Mess With My Me (IMP/IMP/PRODUCTION LABEL)

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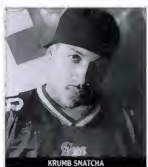
LAST WEEK	2 WEEKS AGO	TITLE	PRODUCER (SONGWRITER)	IMP/INT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION
1	2	<b>LUV U BETTER</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	LL Cool J v	1
2	3	<b>WORK IT</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Missy "Misdemeanor" Elliott v	2
3	1	<b>DILEMMA</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Nelly Featuring Kelly Rowland v	1
4	4	<b>I CARE</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Ja Rule Featuring Ms. Kelly v	3
5	5	<b>GIMME THE LIGHT</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Sean Paul v	5
6	6	<b>DONCHANCE</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Musiq v	6
7	7	<b>HEY MA</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Can Non Featuring Jazze Santana, Freeway Zaky & Teyo v	7
8	8	<b>BABY</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Ashanti v	8
9	9	<b>WHEN THE LAST TIME</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Clipse v	9
10	10	<b>LOVE OF MY LIFE (AN ODE TO HIP HOP)</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Erykah Badu Featuring Common v	10
11	11	<b>GANGSTA LOVIN'</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Eve Featuring Alicia Keys v	11
12	12	<b>STINGY</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Ginuwine v	12
13	13	<b>MOVE B*TH</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Ludacris Featuring Mykell & Infamous 2.0 v	13
14	14	<b>'03 BONNIE &amp; CLYDE</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Jay Z Featuring Beyonce Knowles v	14
15	15	<b>PO' FOLKS</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Nitty Foote Featuring Anwar Marshall v	15
16	16	<b>TRADE IT ALL</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Faith Evans Featuring P. Diddy & Jagged Edge v	16
17	17	<b>REACT</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Erick Sermon Featuring Redman v	17
18	18	<b>BRAID MY HAIR</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Minnie v	18
19	19	<b>WHY I LOVE YOU</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	BNK v	19
20	20	<b>LOSE YOURSELF</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Enimem v	20
21	21	<b>GOOD TIMES</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Styles v	21
22	22	<b>NOTHING</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	N.R.G.E. v	22
23	23	<b>OH YEAH</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Big Tymers Featuring Tinsley & Gotti v	23
24	24	<b>CLEANIN' OUT MY CLOSET</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Musiq v	24
25	25	<b>HALF CRAZY</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Musiq v	25
26	26	<b>FABULOUS</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Jahann Featuring The Ryzex v	26
27	27	<b>JENNY FROM THE BLOCK</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Jennifer Lopez Featuring Ja Rule & Sade v	27
28	28	<b>AIR FORCE ONES</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Nelly Featuring S. Laurance v	28
29	29	<b>WANKSTA</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	TLCT v	29
30	30	<b>GIRL TALK</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Ja Rule Featuring Bobby Brown v	30
31	31	<b>THUG LOVIN'</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Wyclef Jean Featuring Chantelle O'Neil v	31
32	32	<b>TWO WRONGS</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	India Arie v	32
33	33	<b>CRUSH TONIGHT</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Fat Joe Featuring Ginuwine v	33
34	34	<b>DON'T MESS WITH MY MAN</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Nivea Featuring Brim & Branden Casey v	34
35	35	<b>BURNIN' UP</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Faith Evans Featuring Missy "Misdemeanor" Elliott v	35
36	36	<b>I NEED A GIRL (PART TWO)</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Wyclef Jean Featuring Lauri Velez v	36
37	37	<b>TALKIN' TO ME</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	America v	37
38	38	<b>SOMEONE TO LOVE YOU</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Buff Eddy v	38
39	39	<b>BY MYSELF</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Ying Yang Twins Featuring Mr. Ball v	39
40	40	<b>HOT IN HERRE</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Nelly v	40
41	41	<b>FUNNY</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Gerald Levert v	41
42	42	<b>MULTIPLY</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Krisht v	42
43	43	<b>HE IS</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Heather Headley v	43
44	44	<b>FLOETTY</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Floetry v	44
45	45	<b>ONE MAN</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Tink v	45
46	46	<b>ARE WE CUTTIN'?</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Pastor Troy Featuring Mr. Jude v	46
47	47	<b>THE STREETS</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	WC Featuring Nate Dogg v	47
48	48	<b>ROCK THE PARTY</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Reastar v	48
49	49	<b>ANYTHING</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Jahann Featuring Niac v	49
50	50	<b>I SHOULD BE...</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Dra Hill v	50
51	51	<b>DON'T SAY NO, JUST SAY YES</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Arant v	51
52	52	<b>MAKE IT CLAP</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Busta Rhymes Featuring Split 8 v	52
53	53	<b>IGNITION</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	R. Kelly v	53
54	54	<b>HIT THE FREEWAY</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Tom Branton Featuring Leon v	54
55	55	<b>STOLE</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Kelly Rowland v	55
56	56	<b>RELAX YOUR MIND</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Boyz II Men Featuring Faith Evans v	56
57	57	<b>FROM THA CHUUNCH TO DA PALACE</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Sney Dogg v	57
58	58	<b>THIS IS MY PARTY</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Faith Evans v	58
59	59	<b>TONIGHT I'M GONNA LET GO</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Sylvester Johnson Featuring Daze Rhymes, Remyx, Shon & Split 8 v	59
60	60	<b>GROWING MAN (DOT AGAIN)</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Shawty D Featuring Lil' Kim, Sade, Shon & Split 8 v	60
61	61	<b>NO LETTING GO</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Wayne Womack v	61
62	62	<b>MORE THAN A WOMAN</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Angie Stone & Joe v	62
63	63	<b>SICK OF BEING LONELY</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Field Mob v	63
64	64	<b>UP &amp; DOWN (IN &amp; OUT)</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Debarah Cox v	64
65	65	<b>CONNECTED FOR LIFE</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Meek 10 Featuring Ice Cube, WC & Dutchess v	65
66	66	<b>DO THAT...</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Baby Featuring P. Diddy v	66
67	67	<b>LIKE I LOVE YOU</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Justin Timberlake v	67
68	68	<b>CHING, CHING</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Ms. Jade Featuring Timbaland & Melys Fortado v	68
69	69	<b>IN THE NAME OF LOVE</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Mo'Nique Featuring Faith Evans v	69
70	70	<b>BROWN SUGAR (EXTRA SWEET)</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Queen Hollister v	70
71	71	<b>WHAT WE DO</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Freeway Featuring Jay Z & Beanie Sigel v	71
72	72	<b>THE WAY WE BALL</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	TLCT v	72
73	73	<b>PARADISE</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	LL Cool J Featuring Anwar v	73
74	74	<b>EMOTIONAL ROLLERCOASTER</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Visage Green v	74
75	75	<b>THE FLEDGE</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Ivy Gotti Presents The Inc Featuring Ashanti & Caddillac Tab v	75
76	76	<b>FEEL IT BOY</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Bevone Me Featuring Janet v	76
77	77	<b>TIGHT WHIPS</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	104 Boys v	77
78	78	<b>NOTHING FREE</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Quine Featuring Lil' Jon & The East Side Boyz v	78
79	79	<b>HUG HOLIDAY</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Trick Daddy Featuring LaTocha Scott v	79
80	80	<b>ON MY BLOCK</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Master P Featuring Weezy & Scarface v	80
81	81	<b>BLOW YOUR WHISTLE</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Peter Pablo v	81
82	82	<b>WAITIN' FOR THE DJ</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Tekn Kwesi Featuring Blizz v	82
83	83	<b>I DO (WANA) GET CLOSE TO YOU</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	BLW Featuring P. Diddy & Leon v	83
84	84	<b>VIRGINITY</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	T4 v	84
85	85	<b>THE TRUTH</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Truth Thrust v	85
86	86	<b>CAN U HELP ME</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Usher v	86
87	87	<b>TAINTED</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Shun Village Featuring Double v	87
88	88	<b>HEATSEEKER</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Young M.C. v	88
89	89	<b>CREW DEEP</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Skillz Featuring Missy "Misdemeanor" Elliott & Kandi v	89
90	90	<b>WHAT'S GOLDEN?</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Jessica S v	90
91	91	<b>HEAVEN I NEED A HUG</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	R. Kelly v	91
92	92	<b>FOCUS</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Jay Bladen v	92
93	93	<b>ONE ON ONE</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Keith Sweat Featuring Leon & Troy & Loe Bad v	93
94	94	<b>PRODUCT OF OUR ENVIRONMENT</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Brone Brothers v	94
95	95	<b>TALKY YOURS</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Nerve v	95
96	96	<b>BLUE JEANS</b> <small>© 2002 J&amp;B MUSIC INC.</small>	Nelson/Blackwood/D Systems	2 Weeks At Number 1	Yasmeen Featuring Chantelle O'Neil v	96



# Moms & Deeds

by Rashawn Hall

**NUFF 'RESPECT' DUE:** With D&D Records up and running once again (*Billboard*, July 20), Krumb Snatcha's *Respect All Four Nane* marks the label's first full-length artist album.



"I have respect for every artist in the game, but I'm not fearing anyone but God," Krumb Snatcha says when asked about the album's title. "I'm just trying to come in and make my mark in the industry. Being with D&D, I knew [the album] had to be the real me—a nice, grimy album from the heart. If people accept the music, cool; but if not, that's cool. They don't have to like me, they just have to respect it."

Released Oct. 8, the 15-track set features guest appearances by Gang Starr, Buckshot, and labelmate Craig-G, among others.

"I didn't really want to have too many big names where people would be buying the album just because certain artists are on it," Krumb Snatcha says. "I just wanted to show them that we could blaze it out our way. I want to give fans the new D&D flavor."

**BONE THUGS-N-3A: DI'ARMONY?** The last few months have proved to be quite the roller-coaster ride for Bone Thugs-N-Harmony. After reuniting for its forthcoming *New Ruthless*/Epic album, *Thug World Order*, due Tuesday (29), the Cleveland natives were soon at odds. In the midst of headlining the Grey Goose Vodka music tour (*Billboard*, Aug. 31), the group ousted member Bizzy Bone for being drunk onstage and passing out, only to recently welcome him back into the fold.

The group now has three members in the group right now—Krazyle, Layzie, and Wish," group member Krazyle Bone says to set the record straight. "Bizzy is doing his own thing. He's still down with us, and it isn't a personal beef; it's just business. He really couldn't come to terms with everything we were trying to do at the time,

so we decided to let him go and do whatever it is he's trying to do. What that is we don't know, but he has the time to do it now."

Despite the friction, Krazyle maintains that Bizzy will remain a member of the group. "Once a Bone, always a Bone," he says. "He's still on the album; he just won't be touring with us. We're still going to work this album like we have to."

Ironically, the group's current single, "Get Up & Get It," features labelmates 3LW, another group whose lineup has changed recently. The single peaked at No. 63 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 25 on the Hot Rap Tracks chart.

**RED STAR RISING ... AGAIN:** The Heineken Music Initiative enters the world of hip-hop with *Red Star Presents Vol. 2: B-Sides*. The set marks the nonprofit organization's first full-length album with Def Jam (*Billboard*, Oct. 12).

Due Nov. 12, the 14-track collection features remixes and previously unreleased tracks from Foxy Brown, N.O.R.E., DMX, WC, and Ja Rule, among others. *B-Sides* also features newcomers Elias Farah, Donica, and Black Ice, known for his appearances on Def Poetry Jam. The initiative made its first foray into music last year with the Epic Records-released *Red Stars* Vol. 1: *Soul Searchin'*, which featured the Roots, Amla Larrivee, and a then-unknown Glenn Lewis.

"We wanted to get a more grassroots, street-level approach to what we were doing, and Def Jam is it," Heineken Music Initiative/Red Stars president/CEO Scott Hunter-Smith says of the new alliance. "They're the mecca of urban music."

For Def Jam GM Randy Ackers, the opportunity to get involved with the charity was one that the label did not want to pass up again.

"They approached us last year, but timing-wise it wasn't something that worked for us," Ackers says. "We thought the concept of doing an album that would benefit music charities like VH1's *Save the Music* really made a lot of sense. That initial idea intrigued us. While we're generally not in the charity game, it seemed—given our core kids-in-school community—logically to do something that promoted music in the educational system."

Unlike the first compilation, proceeds from *B-Sides* will benefit a number of music-related charities, including Save the Music, ASCAP, the Congressional Black Caucus, and Russell Simmons' Art for Charity.

# Integrity Helps TUG CEO Stokes Balance His Duties

Through his West Hollywood, Calif.-based entertainment company, the Ultimate Group (TUG), CEO Chris Stokes manages such acts as IMx (formerly Immature), Epic's B2K and 14-year-old newcomer Jhené, and Universal newcomer Needa-S. Also stationed under the 2-year-old TUG banner is Platinum Status, a music-production team whose members include the 33-year-old Stokes (a cousin of B2K member Raz-B), Tony Scott, and members of IMx, who recently joined the Interscope fold from New Line Records. In addition, Stokes was recently named a senior executive at A&M/Interscope.

TUG is also a record label affiliated with A&M/Interscope, with upcoming projects by female group TGA and IMx member Marques "Batman" Houston.

**What other projects are on the TUG drawing board?**

TUG recently started managing Next, whose new J album comes out Dec. 10. B2K also has a new Epic album out Dec. 10, as well as a Christmas album. Our newest signing on Universal, Needa-S, has a single called "Sensitive" featuring Da Brat.

Beyond those projects, I have a scary film coming in January called *Crazy House* and am co-directing the new B2K video featuring P Diddy, "Bump Bump Bump," and directing Marques' video for "That Girl." I also plan to open two restaurants next year.

**What are your responsibilities as a senior executive at A&M/Interscope?**

Primarily, I'm there for artist development and bringing in new acts. I feel like I'm a good ear for him. He's Clee Davis and I'm his P Diddy; if you want to put a description to it, I've been there now for three months.

**How do you balance these various duties yet avoid a conflict of interest?**

We have a strong staff of 15 that includes my co-partner/CO Katrina Askew and VP Monique Houston.

## 6 Questions



STOKES

Regarding the conflict-of-interest question, everyone wants to know that answer. First, I don't do the normal day-to-day duties of a senior executive at A&M/Interscope. Second, [Interscope CEO] Jimmy Iovine and [A&M president] Ron [Fair] knew I had B2K, Jhené, and other acts before they approached me.

In the case of Needa-S, she was someone that I felt Interscope already had too much of, since the label has Eve, Gwen Stefani, Mya, and Samantha Mumba. I had it worked out where I could move Needa-S and then made the deal with Universal.

I'm able to do all this and it do right because I'm honest. I've never double-dipped in my life. A lot of management and production companies do that and are raping the artists when they do. For example, I don't get a management fee like I manage my artists in regard to anything having to do with production/recording advancements or royalties. I give it all back to them.

**What do you look for in an act?**

The act must feel like a star and have a humble spirit. You can't be a megastar without being humble; the cocky, big-headed thing is played out. And you have to be true

to your craft and work hard.

I'm also very artist-development and image-driven. I developed and styled B2K for three years before they were signed to Epic. I've spent the past 18 months with Needa-S doing artist-development training/exercising and have totally redeveloped Next, putting them with the best trainers. Image-wise, this time they're going to blow people away.

**What is the biggest mistake record labels are making?**

They are spending too much money on unnecessary things, such as videos. Instead of spending a million dollars, you can spend \$300,000 and still get a great production. That's where [music executives] are going wrong and why they've lost their gigs. They just want to come in and spend a lot of money. But you can't spend money like that anymore. You have to spend where it makes sense and in the right spots. If you don't know and understand the industry, then there's no way you'll be successful or survive as an urban player. If a project blows up and makes money, then it may make sense to spend more money.

I also believe in street marketing. I've learned in my research that 90% of record buyers are females 15-28. That's who's buying the B2Ks and the Destiny's Childs and will be buying Maroon. Whenever you can hit that target, you're fine. Focus your money on making a great record and on TV and radio. And producers have to take less money now, too. No more \$200,000 a song. Make your money in publishing, because album budgets aren't the same.

**What's been your biggest reward and biggest disappointment?**

The most rewarding was watching B2K win a BET Award earlier this year. My most heartfelt disappointment is that in 12 years, IMx has never won an award or received their due recognition. They're the hardest-working group out there.

GAIL MITCHELL



**The Roots Get Their Break.** The Roots take a break on the set of their video for "Break U Off," the lead single from their upcoming MCA album, *Phenomenology*. "Break U Off," which features Musiq, ships to all video outlets this week, while *Phenomenology* arrives in stores Nov. 26. Pictured, from left, are the Roots' Scratch, Kamal, and Ben Kenney; video director Jessy Terrero; and the Roots' Black Thought, Leonard "Hub" Hubbard, and Juehlow.



# ADE Debates The Deterioration Of The Live Dance Music Scene

BY LARS BRANDLE

**AMSTERDAM**—Should the notion of maturity be defined as the acceptance of one's responsibilities? An observer at the recent Amsterdam Dance Event (ADE) might suggest that the global dance music industry has graduated from college, and it's now discovering how tough survival has become in the business place.

Judging from the seventh annual ADE, held here Oct. 17-19, the dance world has truly faced those grown-up issues challenging the entire industry.

"Times will be tough from now on for labels and the live business," co-founder of French label P Communication Eric Morand says. "But I don't see the compilations market in Europe declining for some time."

New statistics supplied by the British Phonographic Industry would suggest otherwise. Third-quarter sales of dance compilations in the U.K. diminished 22% from the corresponding quarter last year.

Aside from the struggle against physical and digital piracy, some hot alternative themes emerged from the Felix Meritis venue's frenetic meeting rooms and debate panels, namely the "silly live business."

"It's come to the point where people have decided they want something different. It's evolution," says Mute Records founder Daniel Miller, a keynote speaker at the conflag. "People grew out of raves, the club scene is shifting, and [clubbers] will move on to something else. It's a reaction."

His comments were echoed by Eelko Anceaux, founder and managing director of the Netherlands' Chemistry club night. "It's a lot more difficult to bring in large crowds," Anceaux says. In a shift from the norm, the Live Dance Music Conference was brought

for the first time this year into the daytime discussion program to reflect the focus in attention to the live scene.

"Generally speaking," Anceaux says, "there are less people going to clubs now than a few years ago. What is killing the scene is that the music is getting too commercial, and prices are too expensive because artist fees are getting ridiculous."



MILLER

While extreme DJ and personal-appearance payrolls are nothing new, the once "mega" clubs across Europe have notably struggled of late to bring in the crowds, none more headline-grabbing than the summer closure of the flagship Cream club in Liverpool, England.

Another buzz topic was the pending streamlining of Ministry of Sound (MoS) in London, the perennial powerhouse club-to-label group that is feeling the pinch prior to its planned initial public offering. The highest-profile casualty of its consolidation, MoS group CEO Matt Jagger, was conspicuously absent from the "Nostalgia Boom" panel on which he was confirmed to talk.

Attendance at this year's conference

remained unchanged from last year's figure of 1,300, ending a run of double-digit growth. Dutch nationals accounted for the highest percentage of delegates, at 39%. This number, however, fell well below 20,000 for nightly artist/DJ showcases, which revolved around Amsterdam's top clubs, including Escape, Paradiso, Melweg, and Arena.

Inevitably, the daytime agenda encompassed concerns about terrorism and the likelihood of the outbreak of war sometime during the next few months. "It is bound to have an impact and force a change on live music, gigging, and partying," says Mark Reader, director of Berlin-based label Mastermind for Success. "If you look at the Oct. 12 bombing in Bali, I'm sure tourists would be apprehensive in the future in going out to these countries where there may be the possibility of an attack." An example of this anxiety is the German industry sources who say rumors circulated in the weeks prior to this year's Berlin Love Parade regarding a possible attack by Al Qaeda, resulting in an attendance drop.

Reader adds, "Nowadays, the younger people tend to want to go to places where they know they are going to be safe, to a club where the security is a little bit beefed-up."

Rainer Weichhold, head of German promoter Public Propaganda, says a return to its source would do some ways in resolving a number of dance's problematic issues: "The problem is that there is nothing revolutionary in practice at the moment, nothing sexy. We've got to entertain people, not bore them."

ADE 2002 was again organized by Amsterdam's Steiner and Company, a foundation dedicated to promoting the country's music abroad.

## Beat Box

by Michael Paoletta

**LIFE AFTER REMIXING:** These days, Robert "Bobby Guy" Graziose, for merly of production/remix outfit Soul Salvation, is focusing on his own company: FirstSPIN, which distributes media packages from record labels and promoters to more than 6,000 radio stations.



GRAZIOSE

An acronym for Secure Private Information Network, SPIN incorporates an electronic distribution network, along with a proprietary software package "that allows label execs and independent promoters to create a campaign for the distribution of new or reissued music," Graziose explains. "Using our software, the files are received on the desktops of [music directors] and DJs."

SPIN, which also distributes advertising from ad agencies, is expanding its recipient list to include the media, as well as major and independent labels throughout the U.K. and the rest of Europe.

Graziose points out that SPIN is not a promotion or marketing company, but rather a "delivery system." He says to think of SPIN as an "electronic FedEx, optimized for the music and entertainment industries."

Elite/ADM is the acting sales agent to sell FirstSPIN's services.

**COLOR US JEALOUS:** With the recent launch of Alternative TV-3 (aka A3) by 5th & Ocean Productions, members of Miami's South Beach club community have their very own dance/electronic music video and progressive lifestyle network. Airing nightly from 11 p.m.-6 a.m., the channel focuses on today's international club scene.

The network's director of programming James Schildknicht explains, "A3 encompasses the look, the energy, and vibe of the global underground, which has become an undeniable force in other countries."

The outlet is receiving kudos for

bringing a festive cross-section of dance/electronic acts to the small screen, including videos by Daniel Bedingfield ("Gotta Get Thru This"), Miss Kittin & The Hacker ("1984"), and Felix da Housecat ("What Does It Feel Like?"). In addition to videos and cutting-edge visual A3—the brainchild of South Beach nightlife personalities Dave Martin (president) and Buster (VP)—airs *Wild Life*, a 30-minute nightly program focusing on the local scene, encompassing club visits and interviews with DJs. Such a concept in such a setting promises to be both fascinating and ridiculous. Consider this our kind of must-see TV. For info, contact 305-567-5714.

**OH, FASHIONABLE ONE:** DJ Louie DeVito is confirmed to be the on-air DJ for NBC's *C2 Men of the Year*, scheduled to air Dec. 14. Speaking of DeVito, his next best-beat collection, *N.Y.C. Underground Party 5* (Dee Vee Music), is due Nov. 5. A mix of crossover and underground hits, the disc is home to jams like Lasgo's "Alone," Who Da Funk's "Shiny Disco Balls," Reina's "No One's Gonna Change You," and Narcotic Thrust's "Safe From Harm."

**TALKIN' THAT JAZZ:** England's revered and influential Gilles Peterson—radio One DJ and label founder (Talkin' Loud, responsible for acts like *Heru, Nuvoiran Soul*, and *Roni Size*)—is behind two essential compilations, *Impressed* (Universal U.K., Oct. 14) finds Peterson spotlighting U.K. jazz greats, including Tubby Hayes and Michael Garrick. Conversely, the appropriately titled *Desert Island Mix* (Journeys by DJ, Nov. 12) culls music from around the world. Highlights include *Rotary Connection's* "Black God of the Sun," Blaze's "Love Beat," Ballistic Brothers' "Luv Supreme," and Letta Blabla's "What's Wrong With Groovin'."

**ABOVE THE CLOUDS:** On Oct. 1, Yin Sighting Agency and Karmally Correct Management owner Laura Gavorov died due to complications from a brain aneurysm and stroke suffered the day before. A former service industry hold-out at the St. Sarkis Armenian Apostolic church in Dearborn, Mich.

A shining light in Detroit's dance/electronic community, Gavorov worked with numerous DJs/promoters over the years, including Derrick May, Juan Atkins, and Kevin Saunderson. She will be missed.

• **Laura Pausani, "Surrender"**

(Atlantic single). With "Surrender" currently making inroads at rhythmic and top 40 radio, along with the remixes to help widen the song's reach. All musical bases are covered, from euphoric trance (Ford's Club mix) and downtempo bliss (Frankie Anonima's "Chillout mix") to big-room beats (Mike Rizzo's Global dub) and house (Lenny B's Club mix). On Nov. 5, the Italian artist's debut English-language album, *From The Heart*, is his beautiful head.

• **Alive Featuring D.D. Klein, "Alive"** (Serious/MCA single). The positively jubilant "Alive" is the brainchild of Italian producers Triple X (Luca Moretti & Ricky Bonamini) and Highpass (aka Marco Brugnonne). Over a disco-

## The Beat Box Hot Plate

spiked foundation—incorporating a guitar riff from Eric Gale's "Honey Coral Rock"—Antigua-born singer D.D. Klein (aka Dawn Clynne) tests a glorious taste of two hearts beating as one. The remix by Stella Browne (aka Julian Jonah & Danny Harrison) is as much a step back in time. Where's Stevie Nicks when you need it most?

• **Robin Steiner, *Wunderbar 3*** (Bluebird/RCA Victor album). Robin Steiner is the recording alias for France's Fred Landier, who (as Steiner) has toured throughout Europe and recently opened for Alicia Keys in Japan. For his sophomore set,

*Wunderbar 3*, which follows 2000's *Lo-Fi Nu-Jazz Vol. 2*, Steiner mixes jazz stylings, ambient mood swings, and electronic beats to create one intoxicating cocktail.

• **DJ Geoffie, *Best of Club Hits Volume 1*** (UBL Recordings album). This appropriately titled two-disc set (distributed by Navarre) really does feature the best of the best: Ultra Nate's "Free," Arman van Helden's "I Don't Know Me," Azido Da Bass' "Doon the Night," ATB's "9PM (Till I Go)," Kornel Nadeau's "Kernell 400," Ian van Dahl's "Castles in the Sky," Darude's "Sandstorm," Moby's "We Are All Made of Stars," Deborah Cox's "Nobody's Supposed to Be Here," and Sonique's "It Feels So Good," among others.

MICHAEL PAOLETTA



# Rascal Flatts Aims To Solidify Success On Lyric Street's 'Melt'

BY ANGELA KING

NASHVILLE—As Rascal Flatts prepares to return to the market with its sophomore effort, *Melt*, the group and label Lyric Street Records face the challenge of topping a platinum-selling eponymous debut CD.

Sales of *Rascal Flatts* have created high expectations for *Melt*. The album peaked at No. 3 on the *Billboard* Top Country Albums chart in April, spawned four top 10 singles, and earned the trio two nominations in the upcoming Country Music Assn. Awards, including one for vocal group of the year.

Vocalist Gary LeVox says, "After selling a million-and-a-half records, that sets the goal for the next album: Either equal it or get better. You have no choice, really. No one likes to go backward."

## ROAD DOGS

In order to increase its fan base, Rascal Flatts has continually toured. Booked by the William Morris Agency and managed by Turner and Nicholls, the threesome is currently opening for Toby Keith, and it has been confirmed on the bill for Brooks & Dunn's tour next summer.

Don Rooney says they have to be "road dogs" because "this kind of success just doesn't come to anybody. We know that to stabilize it and keep it and make it grow, you've gotta keep going, growing the fan base, and reaching more people. If we continue that, there's no telling what Rascal Flatts can do."

Bass player Jay DeMarcus agrees: "It's been a bit of a grueling process, but we're not afraid to work, get out there, and get after it to keep the momentum going."

That momentum has continued, Rooney believes, due to joining Keith on tour. "He averages 18,000 people every night. Those are the guys we speaker to be used to," he says. "We take our 40 minutes and try to captivate a lot of people. We're trying to be tighter [with our] movements onstage because people may back have a harder time seeing the stage. You find a lot of speaker system so much differently from [the sound system in] a club. It just rocks."

The group is hoping to contin-

ue to grow as artists as well, according to LeVox, who believes the new project shows maturity. "We made the music we wanted to make on the first album. It's a great foundation, like building a house. Now you expand on it. That's what we've done—broadened our horizons a little bit. We've grown from being on the road for three years."

The three share producing credit for *Melt* with co-producers Mark Bright and Marty Williams, and Rooney contends that several of the cuts on the new project would not have found "a place in the first record. Sonically, it sounds different, with more grit, acoustic drive, and it's ballsier. We've made a record that, song for song, is stronger than the first record."

Four of the cuts on *Melt* were

in the past. "The whole boy-band thing was kind of a joke to us. I like the place we're in right now. We know who we are," he says. Rooney agrees: "It doesn't matter what we're labeled."

Goodman, however, was more conscious of public perception, and the label was careful with "even the artwork on the [new] album."

## 'THESE DAYS' AT DISNEY

To market the project, the label is taking advantage of synergistic opportunities with parent company Disney. The video for the single "These Days" airs at Disney World, Disneyland, and on Disney hotels and cruise ships every three hours.

The group will also be partnering with CMT to do updates from its road dates with Keith. It will do a

Web site promotion with radio as well, and, as Goodman says, "over 100 interviews [with] an amazing spectrum of radio syndication" the week of the street date, Tuesday (29).

WQYK/WYUU Tampa, Fla., operations manager Mike Culotta says radio's partnership with Rascal Flatts is evident with the success of new single "These Days."

which moves 9-8 on the Hot Country Singles & Tracks chart this issue. "There doesn't seem to be any sophomore jinx here. [Musically] they have separated themselves from the crowd." The stations have had Rascal Flatts on the bill at two of their concerts, and Culotta says, "They get a crowd going. They seemed to be as excited as the audience was."

Goodman's ultimate goal for Rascal Flatts, he says, is "to make [them] the top-selling male vocal group in country music. If the consumer reacts the way we think they will, we hope we get sucked along with all the other big guys and big girls that will be launching [this fall]."

And Rooney believes the timing is perfect for new brands of country music. "Our style is our style. It speaks for itself. All we can hope is we're bringing people into country music. We're in country music to stay. We sold 15 million records; we're doing something right."

# Nashville Scene

by Phyllis Stark

## IDOL WORSHIP: Sony Music Nashville

has signed on to provide the grand prize of a recording contract to the winner of USA Network's upcoming reality series, *Nashville Star*, which is patterned after the enormously successful *American Idol*. *The Search for a Superstar*, USA began a nationwide search for country music talent Oct. 22 with auditions at Nashville's Country Music Hall of Fame and Museum. The talent search will roll out nationwide Nov. 1 with more than 30 radio stations across the country—including a group-wide deal with Infinity Broadcasting's 18 country stations—hosting auditions during the course of four weeks. Local winners will then compete in one of five regional competitions to be held in January 2003.

Ten finalists will be brought to Nashville, where they will live together in the style of MTV's *Real World* and perform in a series of live competitions during the course of two months, with eliminations in each round.

The show is being produced by Revell, a division of Viendi Universal, also parent of USA Networks. A previous deal that was announced in August—in which another Viendi division, Universal Music, would have provided the winner with a recording contract—apparently fell through. The show will debut on USA on Saturday and will be telecast live on Saturday nights.

For more information about the show, including a behind-the-scenes look at the Nashville auditions, see next week's issue.

**ON THE ROW:** Brenner Van Meter and Howard Fields have been promoted to VPs of Dreamcatcher Artist Management. Van Meter was previously a director at the company and is responsible for RCA artist Sara Evans. Fields recently joined Dreamcatcher and is responsible for MCA Nashville artist Rebecca Lynn Howard. The company, a division of Dreamcatcher Entertainment, also manages Kenny Rogers, Diamond Rio, and Billy Dean.

Murrah Music senior VP Paul Compton has entered a co-publishing venture with company president Roger Murrah. Murrah will administer Compton's Katana Music. Nashville University professor Bill Ivey has been named program facilitator for the Nashville-based executive education program Leadership Music.

Ivey, the former chairman of the National Endowment for the Arts, succeeds Vanderbilt law professor Jim Blumstein in that role.

Les Durham has joined DreamWorks Records as Southeast regional promoter. He replaces Jody Van-Allen, who exited recently to start JVA Promotions. Durham, who most recently was an independent promoter, has worked at Warner Bros. Records and Asylum Records, among others.

Clyde Hammond joins Warner Bros. Records as Southwest regional promoter. Henderson, who will be based in Dallas, was previously a promotion manager at Marco Promotions in Nashville. Also, Shari Reinschreiber exits her position as Southwest regional promoter at Lari Records.

Paula Milton joins the Country Music Assn. (CMA) as sponsorship manager. She was previously international account manager for sales and marketing at Goyford Entertainment. Gina Kallner has been promoted to talent coordinator at the Grand Ole Opry. She was previously an assistant to Opry GM Peter Fisher. Also, Angie Crabtree joins the Opry as marketing coordinator. She was previously creative services manager for the CMA.

D'Ette Brosius is promoted from sales and marketing coordinator to marketing and new-media manager at DreamWorks Records in Nashville.

**ARTIST NEWS:** Look for Joe Diffie to sign a recording contract with Broken Bow Records. He most recently recorded for Monument.

Mo' Bandz, Joe Stampley, Hal Bynum, Roy Head, and songwriter/record executive Elroy Kahanek will be inducted into the Country Music Assn. of Texas' Hall of Fame in Corpus Christi Oct. 26.

Faith Hill's newly released album, *Cry* (Warner Bros.), contains a special feature: Fans can put the CD in their computer CD-ROM drives to access eight weekly episodes of what is being called Faith Hill TV, which features behind-the-scenes footage of the making of *Cry*, plus footage of Hill taping a music video and her Thanksgiving-night NBC special and other activities. Kenny Chesney taped a concert Oct. 24 at Denver's Pepsi Center. It will be shown as a pay-per-view special on Direct TV in the second half of next year, with concert footage interspersed with behind-the-scenes shots and footage of Chesney on vacation in the Bahamas.

Additional reporting by Ken Tucker in Nashville.



RASCAL FLATTS









# Latin Notas

by Lella Cobo

**CLUB MUSICA NOMINEES:** Mexico's **Joan Sebastian** tops the list of nominees for the upcoming 2002 Club Musica Latina Awards, set to take place Nov. 14 at the Loews Hotel in Miami Beach. Sebastian received nods in three categories—best-selling Mexican album, best-selling catalog album, and best-selling male artist—while **Marco Antonio Solís**, **Luis Miguel**, and **Olga Tañón** were finalists in two categories each.

This marks the first year that Club Musica Latina—the Latin arm of the Columbia House music club—will host an awards show, and it coincides with its 10th year in business.



Awards will be presented in eight categories, with finalists and winners based on units ordered by members of Club Musica Latina between September 2001 and September 2002. In addition, label of the year and indie label of the year awards will be given to Latin labels currently working with Columbia House.

Columbia House chairman/CEO **Scott Flinders** says, "We want to send a message that we are significant and [that the labels] are significant to us and we appreciate their support."

The awards presentation and gala dinner will be hosted by Univision personality **Sisla** and followed by a performance by Warner act **Bacilos**.

**OFF TO A RUNNING START:** How significant is **Shakira**'s new endorsement deal with Reebok? Extremely significant, it turns out. According to Reebok chief marketing officer **Wicky Pant**, this marks the first time the company has signed a multi-year deal with an artist as opposed to an athlete. Although Reebok has previously paired artists and athletes for its Sound and Rhythm of Sport campaign, the **Shakira** deal is far more extensive.

"We were looking for an icon that could broaden our appeal beyond rap and hip-hop and also appeal to young women," Pant says. "And the name that came up was **Shakira**."

Under Reebok's wing, **Shakira** displays will be put up in shops worldwide, and her *MongOOSE* tour will be used as

a news peg. Reebok will run a commercial in English and Spanish featuring a song written by **Shakira**.

She will also be paired up with a yet-to-be-determined athlete for the Sound and Rhythm of Sport campaign. Further, the singer, who describes herself as more athletic since she turned blonde, will have product designed by Reebok just for her.

Will this open the door for other artists to be signed to Reebok? "I don't think we'll be signing very many artists, because our business is sports," Pant says. "But I think the combination is good. This whole fusion of sports and music is a reality. The worlds are kind of colliding."

**LA DECLINES:** What exactly is up with Los Angeles audiences? Or is it the playlists? According to Arbitron's newly released summer books, listenership for most major Spanish-language radio stations dropped precipitously. KSCA FM, for example, went from a 4.7 to a 3.2 share, dropping from No. 2 to No. 8 in market rankings. KJLVE went from a 3.6 share to a 3.0, dropping from No. 7 to No. 10; KILAX dipped from No. 12 to No. 18, dropping from a 2.7 to a 2.3 share; and KXOL went from a 2.5 to a 1.9 share, dropping from 13 to 23. On the upside, KRUE went from a 2.3 to a 2.6 share, upping from No. 16 to No. 12. The numbers reportedly prompted some to call for a revision. Arbitron says that won't happen and that its ratings are correct.

**IN BRIEF:** As reported in *Billboard Bulletin* (Oct. 22), **Gustavo Fernández** has been appointed VP of marketing for Crescent Moon Records in Miami, effective immediately. Fernández will no longer head Delanica, the Miami-based distributorship and label he founded that specializes in Latin alternative music. Delanica is now run by **José Carrera**. Fernández is based in Miami and now reports directly to Crescent Moon Records president **Mauricio Abreu**... In New York, legendary nightclub the Copacabana reopened its doors at a new locale on West 34th Street. The opening night featured entertainment by **Johnny Pacheco** and the *Pasin All Stars*. The new club can accommodate 4,000.

**FOR THE RECORD:** In the Oct. 19 Latin Music 6-Pack, Univision Music Group's publishing arm, Univision Publishing, was incorrectly identified. In the same issue, **Carmen Alfano's** title was misspelled. She is VP of music publishing for Sony/ATV Discos Music Publishing.

BY RAMIRO BURR

**After years of prowling under the radar of mainstream culture, Los Tigres del Norte have lately been fêted by academia, politicians, and fellow artists.**

Some of the group's *corridos* were featured in a Smithsonian Institution traveling exhibit, "Corridos Sin Fronteras" (Corridos Without Frontiers), which debuted in February in Washington, D.C. And California governor Gray Davis presented it with a Latino Spirit Award in May.

Additionally, one of the group's hits has inspired a popular novel in Europe. Spanish author Arturo Pérez-Reverte based his story *La Reina del Sur* (The Queen of the South), about female sex trafficker Teresa Mendoza, on Camela la Tejana, the protagonist of Los Tigres' seminal 1972 hit "Contrabando y Traición" (Contraband and Treason). When a friend told Los Tigres about the book last year, they ordered a copy from Spain and liked what they read. (The book is now available in the U.S.)

"The author researched the characters for *La Reina del Sur* very well," vocalist Jorge Hernández says. "It's a very realistic story."

Los Tigres have returned the favor by recording "La Reina del Sur" the corrido title track on their new album, out Tuesday (29) on Fonovisa.

While the idea of Los Tigres recording a song based on a book based on one of their old songs may seem odd, Hernández says the concept could boost their sales in Europe. There, they are mostly unknown—except for in Spain, where the group toured for the first time last year.

"Pérez-Reverte" has a lot of readers in Europe," Hernández says. "It's a market we want to reach, and we got together with him to do this production." In addition, Hernández says, "the story will have several sequels and may make it to the big screen, so we could be doing the soundtrack."

Written by longtime collaborator Teodoro Bello, "La Reina del Sur" touches on the exploits and travels of Mendoza, who eagerly takes up smuggling after her boyfriend is killed in a deal that goes awry.

The album also includes a couple of Los Tigres' trademark political songs, "El Artista" (The Artist) and "El Soldado" (The Soldier), which is about war. "The father raises his son in a certain way in the United States—or anywhere—and the government calls him up and trains him to kill. The father suffers, because his son has to go off."

Hernández says, "But that's the son's desire. That's something we're living right now."

"We wondered how to comment



LOS TIGRES DEL NORTE

on the war now and the problems with [Osama] Bin Laden. We got the idea of doing something about soldiers, because there must be many parents in that situation. We called Enrique Valencia to do that song."

Valencia was a good choice to write a song about intergenerational conflict, having written Los Tigres' hit "Mi Sangre Prisionera" (My Prisoner Blood), in which a father laments his years of inattentiveness toward his now-delinquent son.

But "La Reina del Sur" is balanced with a lighter touch than its

predecessors. "We made a happy, more rhythmic record," says Hernández, whose personal happiness is a result of his marriage to Blanca Torres, his girlfriend of 13 years, July 5 in Mexico City.

Los Tigres' previous album, 2001's *Uniendo Fronteras* (Joining Frontiers), spent three weeks at No. 1 on the *Billboard* Top Latin Albums chart and spawned a handful of singles, including "Mi Fantasia" (My Fantasy) and "Somos Más Americanos" (We're More American).

But a song that generated much controversy was "Crónica de Un Cambio" (Chronicle of a Change). Recorded a few months after Vicente Fox's inauguration as president of Mexico, the song details the problems he inherited from previous governments and asks when change is coming.

But "Crónica" was not released to Mexican radio until July, and the social commentary was misinterpreted as a criticism of Fox's administration. Fearful of offending the federal government—a major advertiser in Mexico—most stations nixed the song.



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# TOP LATIN ALBUMS

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CLASIFICACIÓN	IMPORT/PROTECCIÓN LABEL			IMPORT/PROTECCIÓN LABEL	
1	ASINJE	LAIS RETHAP	20	TO MI SOSPECHAS	ART
2	YOUNG ME ANTE	PALLAN RERO	21	SIN	ART
3	RECHERCHES DE MUSA AL	CHENNAI	22	YOUNG ME ANTE	ART
4	RECHERCHES DE MUSA AL	CHENNAI	23	TO MI SOSPECHAS	ART
5	RECHERCHES DE MUSA AL	CHENNAI	24	TO MI SOSPECHAS	ART
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8	RECHERCHES DE MUSA AL	CHENNAI	27	TO MI SOSPECHAS	ART
9	RECHERCHES DE MUSA AL	CHENNAI	28	TO MI SOSPECHAS	ART
10	RECHERCHES DE MUSA AL	CHENNAI	29	TO MI SOSPECHAS	ART
11	RECHERCHES DE MUSA AL	CHENNAI	30	TO MI SOSPECHAS	ART
12	RECHERCHES DE MUSA AL	CHENNAI	31	TO MI SOSPECHAS	ART
13	RECHERCHES DE MUSA AL	CHENNAI	32	TO MI SOSPECHAS	ART
14	RECHERCHES DE MUSA AL	CHENNAI	33	TO MI SOSPECHAS	ART
15	RECHERCHES DE MUSA AL	CHENNAI	34	TO MI SOSPECHAS	ART
16	RECHERCHES DE MUSA AL	CHENNAI	35	TO MI SOSPECHAS	ART
17	RECHERCHES DE MUSA AL	CHENNAI	36	TO MI SOSPECHAS	ART
18	RECHERCHES DE MUSA AL	CHENNAI	37	TO MI SOSPECHAS	ART
19	RECHERCHES DE MUSA AL	CHENNAI	38	TO MI SOSPECHAS	ART
20	RECHERCHES DE MUSA AL	CHENNAI	39	TO MI SOSPECHAS	ART
21	RECHERCHES DE MUSA AL	CHENNAI	40	TO MI SOSPECHAS	ART
22	RECHERCHES DE MUSA AL	CHENNAI	41	TO MI SOSPECHAS	ART
23	RECHERCHES DE MUSA AL	CHENNAI	42	TO MI SOSPECHAS	ART
24	RECHERCHES DE MUSA AL	CHENNAI	43	TO MI SOSPECHAS	ART
25	RECHERCHES DE MUSA AL	CHENNAI	44	TO MI SOSPECHAS	ART
26	RECHERCHES DE MUSA AL	CHENNAI	45	TO MI SOSPECHAS	ART
27	RECHERCHES DE MUSA AL	CHENNAI	46	TO MI SOSPECHAS	ART
28	RECHERCHES DE MUSA AL	CHENNAI	47	TO MI SOSPECHAS	ART
29	RECHERCHES DE MUSA AL	CHENNAI	48	TO MI SOSPECHAS	ART
30	RECHERCHES DE MUSA AL	CHENNAI	49	TO MI SOSPECHAS	ART
31	RECHERCHES DE MUSA AL	CHENNAI	50	TO MI SOSPECHAS	ART
32	RECHERCHES DE MUSA AL	CHENNAI	51	TO MI SOSPECHAS	ART
33	RECHERCHES DE MUSA AL	CHENNAI	52	TO MI SOSPECHAS	ART
34	RECHERCHES DE MUSA AL	CHENNAI	53	TO MI SOSPECHAS	ART
35	RECHERCHES DE MUSA AL	CHENNAI	54	TO MI SOSPECHAS	ART
36	RECHERCHES DE MUSA AL	CHENNAI	55	TO MI SOSPECHAS	ART
37	RECHERCHES DE MUSA AL	CHENNAI	56	TO MI SOSPECHAS	ART
38	RECHERCHES DE MUSA AL	CHENNAI	57	TO MI SOSPECHAS	ART
39	RECHERCHES DE MUSA AL	CHENNAI	58	TO MI SOSPECHAS	ART
40	RECHERCHES DE MUSA AL	CHENNAI	59	TO MI SOSPECHAS	ART
41	RECHERCHES DE MUSA AL	CHENNAI	60	TO MI SOSPECHAS	ART
42	RECHERCHES DE MUSA AL	CHENNAI	61	TO MI SOSPECHAS	ART
43	RECHERCHES DE MUSA AL	CHENNAI	62	TO MI SOSPECHAS	ART
44	RECHERCHES DE MUSA AL	CHENNAI	63	TO MI SOSPECHAS	ART
45	RECHERCHES DE MUSA AL	CHENNAI	64	TO MI SOSPECHAS	ART
46	RECHERCHES DE MUSA AL	CHENNAI	65	TO MI SOSPECHAS	ART
47	RECHERCHES DE MUSA AL	CHENNAI	66	TO MI SOSPECHAS	ART
48	RECHERCHES DE MUSA AL	CHENNAI	67	TO MI SOSPECHAS	ART
49	RECHERCHES DE MUSA AL	CHENNAI	68	TO MI SOSPECHAS	ART
50	RECHERCHES DE MUSA AL	CHENNAI	69	TO MI SOSPECHAS	ART
51	RECHERCHES DE MUSA AL	CHENNAI	70	TO MI SOSPECHAS	ART
52	RECHERCHES DE MUSA AL	CHENNAI	71	TO MI SOSPECHAS	ART
53	RECHERCHES DE MUSA AL	CHENNAI	72	TO MI SOSPECHAS	ART
54	RECHERCHES DE MUSA AL	CHENNAI	73	TO MI SOSPECHAS	ART
55	RECHERCHES DE MUSA AL	CHENNAI	74	TO MI SOSPECHAS	ART
56	RECHERCHES DE MUSA AL	CHENNAI	75	TO MI SOSPECHAS	ART
57	RECHERCHES DE MUSA AL	CHENNAI	76	TO MI SOSPECHAS	ART
58	RECHERCHES DE MUSA AL	CHENNAI	77	TO MI SOSPECHAS	ART
59	RECHERCHES DE MUSA AL	CHENNAI	78	TO MI SOSPECHAS	ART
60	RECHERCHES DE MUSA AL	CHENNAI	79	TO MI SOSPECHAS	ART
61	RECHERCHES DE MUSA AL	CHENNAI	80	TO MI SOSPECHAS	ART
62	RECHERCHES DE MUSA AL	CHENNAI	81	TO MI SOSPECHAS	ART
63	RECHERCHES DE MUSA AL	CHENNAI	82	TO MI SOSPECHAS	ART
64	RECHERCHES DE MUSA AL	CHENNAI	83	TO MI SOSPECHAS	ART
65	RECHERCHES DE MUSA AL	CHENNAI	84	TO MI SOSPECHAS	ART
66	RECHERCHES DE MUSA AL	CHENNAI	85	TO MI SOSPECHAS	ART
67	RECHERCHES DE MUSA AL	CHENNAI	86	TO MI SOSPECHAS	ART
68	RECHERCHES DE MUSA AL	CHENNAI	87	TO MI SOSPECHAS	ART
69	RECHERCHES DE MUSA AL	CHENNAI	88	TO MI SOSPECHAS	ART
70	RECHERCHES DE MUSA AL	CHENNAI	89	TO MI SOSPECHAS	ART
71	RECHERCHES DE MUSA AL	CHENNAI	90	TO MI SOSPECHAS	ART
72	RECHERCHES DE MUSA AL	CHENNAI	91	TO MI SOSPECHAS	ART
73	RECHERCHES DE MUSA AL	CHENNAI	92	TO MI SOSPECHAS	ART
74	RECHERCHES DE MUSA AL	CHENNAI	93	TO MI SOSPECHAS	ART
75	RECHERCHES DE MUSA AL	CHENNAI	94	TO MI SOSPECHAS	ART
76	RECHERCHES DE MUSA AL	CHENNAI	95	TO MI SOSPECHAS	ART
77	RECHERCHES DE MUSA AL	CHENNAI	96	TO MI SOSPECHAS	ART
78	RECHERCHES DE MUSA AL	CHENNAI	97	TO MI SOSPECHAS	ART
79	RECHERCHES DE MUSA AL	CHENNAI	98	TO MI SOSPECHAS	ART
80	RECHERCHES DE MUSA AL	CHENNAI	99	TO MI SOSPECHAS	ART
81	RECHERCHES DE MUSA AL	CHENNAI	100	TO MI SOSPECHAS	ART

Airplay monitored by		Northern Broadcast Data Systems	
DATE	WEEKEND	ARTIST	TITLE

## REGIONAL MEXICAN AIRPLAY

TITLE		ARTIST	
1	1.00	1.00	1.00
2	2.00	2.00	2.00
3	3.00	3.00	3.00
4	4.00	4.00	4.00
5	5.00	5.00	5.00
6	6.00	6.00	6.00
7	7.00	7.00	7.00
8	8.00	8.00	8.00
9	9.00	9.00	9.00
10	10.00	10.00	10.00
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79	79.00	79.00	79.00
80	80.00	80.00	80.00
81	81.00	81.00	81.00
82	82.00	82.00	82.00
83	83.00	83.00	83.00
84	84.00	84.00	84.00
85	85.00	85.00	85.00
86</			

Compiled from a national sample of pay-per-view supplied by Nielsen Broadcast Data Systems' Audio Track service. A panel of 95 stations (20 Latin Pop, 17 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. \*Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 26 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played or promoted is placed first. Records below the top 26 are removed from the chart after 26 weeks. © 1992, VNU Systems Media, Inc. All rights reserved.



# Warner Warms Up With 'Chill Brazil'

BY TOM GOMES

SAO PAULO, Brazil—*Chill Brazil*, an ambitious double-CD aimed at lounge-music fans featuring some of the very best Brazilian music, is becoming one of Warner Music's most successful Brazilian projects.

The tracks, culled from Warner's catalog, were selected by singer/songwriter Marcos Valle and include songs by such legends as Tom Jobim, Joao Gilberto, and Gilberto Gil, as well as newer artists Fernanda Porto, Di Marfy, and Di Patife. *Chill Brazil* will be released in the U.S. in November through Warner Music Latina. It was released this May in more than 20 countries in Europe, Asia, and Latin America and was released in September in Brazil.

Warner Music Brazil strategic marketing manager Marcelo Maia says, "By the end of this year, the album will be available in over 30 countries." The album has charted in the top 10 in sales charts in Portugal and Spain and in the top 40 in England, and it has sold more than 70,000 copies worldwide. The label expects it to sell more than 120,000 units by the end of the year.

But the project was born by accident. "At one of the Warner Music international conventions, me and other executives were talking about lounge-music projects when I mentioned, just for fun, the expression 'chill



Brazil," Maia says. "The objective was to make an album with a well-set, modern repertoire with good tracks—not only that [music for tourists' stuff]. That's why we invited Marcos Valle to make the selection—he has great musical knowledge and is a recognized artist on the international jazz scene."

The notion was to mix new and old tracks. Warner Music Latin America senior director of strategic marketing Carlos Tabakoff adds, "People always want Brazilian repertoire, but it was a matter of how to come up with a cool project." Enter Valle, an esteemed singer/composer/pianist who gained notoriety in the '60s and was rediscovered by DJs and a younger European generation in the '90s. After many of

his previous albums were rereleased in Europe, he issued new material in Europe and Japan—*Novo Bossa Nova* (1998) and *Escape* (2000)—on Parrot Records. As much of his new, younger audience enjoyed his music on the dancefloor, making a Brazilian lounge-music compilation seemed a good idea. "I listened to more than 150 tracks pre-selected by Warner Music staff," Valle says, "and I ended up with 40 final tracks."

Valle also included a previously unrecorded track of his own, "Guanaabara," which opens the selection. "The initial idea was to include a hit, but Warner proposed including some new stuff as an extra something for the audience that already knows my work. 'Guanaabara' is a song in a bossa nova-samba jazz mood and works as an opening act for the rest of the selections."

Warner Music is already planning a follow-up to *Chill Brazil*. "In May 2003, in order to seize the European summer, we will release *Chill Brazil Volume 2*," Maia says. Meanwhile, Valle is preparing his new album, which will be released in early 2004 by Parrot Records. Valle says, "The repertoire will feature only new songs, all written by me with some partners, including my brother Paulo Sérgio Lima, Ronaldo Bastos, and Joyce, who recorded a duet with me on a track titled 'Besteiras do Amor.'"

## Jazz Notes

by Steven Graybow



**SILVER LINING:** When Kirk Whalum released *The Gospel According to Jazz, Chapter I* (Warner Bros.) in 1998, it marked a new direction for the saxophonist, whose previous albums generally fit into the radio-friendly, contemporary jazz niche. A live release that mixed original and traditional gospel songs with large doses of jazz improvisation, the project allowed Whalum to express his faith while stretching out musically with such collaborators as keyboard player George Duke and guitarist Paul Jackson Jr.



WHALUM

Ironically, the freedom to detour from the expected came as the result of a potentially devastating blow to Whalum's career, when his association with his former label Columbia ended in 1995. "I didn't know what to do, but I knew there had to be a good side to the situation," Whalum recalls. "I had been touring with George Duke, Jonathan Butler, and Rachelle Ferrell, and every night we would jam on a gospel tune. We talked of putting together something that combined jazz with gospel, and so I decided that signing with a new label meant it was time to do something new."

Whalum revisits live jazz and gospel once again with the release of *The Gospel According to Jazz, Chapter II* (Warner Bros.) on Tuesday [29]. "There is something about jazz that needs that live element, even if it is just a bunch of musicians cutting their tracks together in the studio," Whalum says. "In contemporary jazz, that element is often missing, because technology makes recording so easy, but even with mistakes the excitement of live interaction transcends the expectations of perfection."

Returning from *Chapter I* are Duke and Jackson; joining them is Butler, whose contributes vocals to his own "Falling in Love With Jesus" and gets ample opportunity to demonstrate his own facility on the acoustic guitar. For the first time, the saxophonist had the opportuni-

ty to work with his 18-year-old son, Kyle Whalum; father and son share writing credits on the song "Seasons," on which Kyle plays bass.

Whalum has established Gospel According to Jazz workshops around the country to help young musicians realize their talent. "The greatest musicians in the black community are found in the church, because that is the only way for these musicians to gain entry into the world of being professional musicians," he says. "The problem is that they are not formally trained, they can't read or write music, and they are not prepared to deal with the people they might encounter in the music industry beyond the church. We want to educate them and teach them how to utilize their talents while adhering to their scruples."

Whalum takes a second detour from the tried-and-true with the release of *Groovin'*, the debut by BWB. The Warner Bros. label's laborative effort with trumpeter Rick Brown and guitarist Norman Brown. Featuring interpretations of 10 classic—or soon-to-be-classic—tunes ranging from D'Angelo's "Brown Sugar" to Parliament's "Up for the Down Stroke," the album is a nod to the classic soul jazz of the late '60s. Bassist Christian McBride, drummer Gregory Hutchinson, and keyboard player Ricky Peterson round out the recording.

"The difference between most of today's contemporary jazz and BWB is the difference between a doughnut and a handmade croissant," Whalum says. "There is a love there that can't be found on an assembly line. It's a smart way to take this sound into the mainstream, because all the songs are very familiar. The challenge was to learn such well-known material and then put something of ourselves into it."

BWB will tour to support *Groovin'*, but the band's live presentation will not necessarily be structured to promote the release. Instead, Whalum says, the group will play music from the project as well as other pop and R&B songs, promoting the concept of BWB rather than selling the album. "It's the anti-promotion tour," he says, "because we all have our individual careers and tour behind ours the freedom to step beyond this is more of a big party, where we show up and get to play our instruments."

"There is more to come," Whalum adds. "I'm just now reaching my stride, where I can make good music and pay the bills, but where I also have a marketable identity that gives me the freedom to step beyond this. I am known for and make different kinds of music for the sake of making music. For a musician, that is like a little slice of heaven."

## Mexican Indies Forced To Shutter

BY TERESA AGUILERA

MEXICO CITY— Amid the background of a worldwide music-industry crisis, two Mexican indie labels are shutting down operations—despite support from large entertainment groups.

They are Generamúsica—cofounded by manager Dario de León (Christian Castro) and event promoter Corporación Interamericana de Espectáculos—and Azteca Música, a division of TV network TV Azteca. Generamúsica, which was founded in late 2000, released and marketed albums for its artists and also booked concerts for them. The roster included such veteran stars as Lupita D'Allesio, as well as newcomers including Casa, Havana, and Base.

According to former A&R director Fernando Loera, de León decided to leave and focus on his own management office in March. "The intention was to continue working to find another investor, but it was impossible to find one in [a climate] like this," Loera says. In September, Generamúsica closed its doors. The company will finish liquidating its bills and placing its artists with other labels by Nov. 15.

Azteca Música, which was established five years ago, is also in the process of selling the rights to its artists. The label had initial success with such

teen groups as UFF! and later with major veteran stars Armando Manzanero and Lucía Méndez. TV Azteca signed other new acts, including Crush and Boom, but later gave the rights to UFF! to its distributing label, Sony, which signed the act for three albums. The company made a similar deal with Warner for Manzanero.

The model proved successful enough that by the second half of 2002, Azteca decided to look for others

for other artists. It is now preparing for an "official" change next year.

"The idea is to get a company for our artists—the ones signed to us and the ones who may want us to be their management office, because we'll still be organizing their tours and image," an Azteca spokesperson says. While Azteca Music will not release any more albums in the future, it is currently managing successful TV reality show *La Academia*.

## América latina...

**In Peru:** For the first time, Peru will feature in the Rock en Són en español tour of the U.S. and Latin America, which has been staged annually for the past three years by Spanish artists' and publishers' society SGAE. Former Heroes del Silencio singer Enrique Bunbury, who took part in the 2000 and 2001 tours, will lead Lima's Sala Mariposa (see page 30). Bunbury is one of five Spanish nominees for the MTV Europe Music Awards that this year will be held Nov. 14 in Barcelona.

HOWELL LLEWELLYN

**In Colombia:** The eighth annual Rock al Parque rock festival—a government-funded initiative that seeks to bring together young rock acts in open venues—is slated to take place Nov. 9-11 in Lima. This year's festival is titled *Carnaba de Aire* (Change Your Air) and includes international guests Lennie (Brazil), Volován (Mexico), and Carajo (Argentina). They will alternate with 19 Colombian bands in two city parks, Simón Bolívar and Meda Totta.

GUSTAVO GOMEZ

## Studio Monitor.

by Christopher Walsh

**THREE-PEAT:** Less than three months after formally introducing the new Studio 6 and 7, each housing a Solid State Logic XL 9000 K Series "SuperAnalogue" console (Billboard, Aug. 10), the Hit Factory has announced the purchase of a third K Series board, to be housed in Studio 3 of its New York facility.

With the Hit Factory's third K Series console—which is to be installed in late December—sales of the console are now at 22, since it was introduced by Solid State Logic in February (Studio Monitor, Feb. 23); the Hit Factory's purchase closely follows the sale of No. 21, to Ben Grosse of the Mix Room in Los Angeles, announced at the recently concluded 133th Audio Engineering Society (AES) Convention in L.A. (Studio Monitor, Oct. 19).

With the addition of a third XL 9000 K Series—and the removal of the facility's oldest SSL 9000 J Series board—the Hit Factory will feature three 80-input K Series consoles and three 80-input J Series consoles. The goal, Hit Factory CEO Troy Germano says, is both balance and satisfaction of client demand.



GERMANO

"It's what people want, and it's balance," Germano says. "I really wanted to have a facility in New York that has three 80-input XLs and three 80-input Js, as well as my digital 96kHz Euphonix [System 5 console]. They're all 80 inputs now, which makes life very easy in that there's some clients that don't like to move around—and there's some that do. This gives people a lot more flexibility, and it gives the studio a lot more flexibility."

"It's a hot product, obviously, and there's a great market demand," Germano adds. "I feel this is the right way to go. It achieves balance and deals with the demand, because Studio 6 and 7 only opened 11 weeks ago. We're going on our 12th week

in 6 and 7, and the feedback from the clients has been incredible."

Among the clients working on the K Series consoles in Studios 6 and 7 are engineer **Michael Brauer** and producer **David Kahne**, mixing live **Paul McCartney** tracks; **David Benesh** and **Ray Bardani**, remixing the *Elvis 30 #1 Hits* collection; **Matchbox Twenty** with producer **Matt Serletic**; and **Ed Cherney** mixing **Lenny Kravitz** tracks, also in 5.1. Additional producer/engineers working on the K Series consoles at Hit Factory include **Rich Truitt**, **Elliot Scheiner**, **James Farber**, and **Ron Anello**. Artists include **DMX**, **Paul Simon**, **Sting**, **Jennifer Lopez**, **Blu Cantrell**, **Luther Vandross**, and **Ella Jami**.

"It's really, really fast," says Brauer, who completed 5.1 mixes for McCartney's upcoming *Back in the U.S.* DVD on the K Series in Studio 6. "Also, the bottom end seemed to be a bit more natural—a little bigger—while the top end seemed to have a bit more clarity. The room sounded excellent, and the system sounded very natural."

At the AES convention, SSL announced new developments to the XL 9000 K Series, increasing its integration with the company's 956 Film Scoring System as well as enhancing performance and display of the K Series' regional fader trim functions and new Total Recall and Faders display features.

"Studios 6 and 7 have gone so well," Germano says, "much faster than we anticipated. It makes this a non-decision. It's very easy to segue into a third console. At this point, I feel that when we're buying an SSL—whether it's a J Series or an XL—we're buying into the company. It's important to me to support a company that supports the industry so well."

**TRAGEDY:** Sugar Hill Studios, an important entity in the origins of rap music, was destroyed by an accidental fire on the morning of Oct. 11. The Englewood, N.J., facility was the site of the 1979 recording by the Sugarhill Gang, "Rapper's Delight," which sold 8 million copies worldwide, taking rap from its New York birthplace to the world.

Sugar Hill Studios was founded by **Joe and Sylvia Robinson** in the late 1960s. Sylvia, as half of the duo **Mickey & Sylvia**, had a hit with "Love Is Strange" in 1956, and with her own "Pillow Talk" in 1973. She also co-wrote and produced the **Memphis No. 1** R & B single, "Love on a Two Way Street," among others.

## L.A.'s RoseTel Experiments With Film 'Synching' Technology

BY DAN DALEY

**LOS ANGELES**—The terms "convergence" and "paradigm" have been overused as audio facilities resort to euphemisms to make sense of a changing market. But there are solutions, and many of those now emerging underscore the interactive and interdependent nature of the new technical landscape of the entertainment business.

Los Angeles-based RoseTel debuted its 2WAYTV technology in 2000, a fully duplexed, real-time system, using proprietary codecs, to send audio and video between two or more points simultaneously and without latency over T1 lines and with more reliability than ISDN. While the initial markets they entered were corporate, educational, and governmental, they are about to try to crack the entertainment market using Dolby Digital or SRS Circuit Surround, to allow multichannel audio to flow through their broadband pipes in full synch with picture.

Plans are for RoseTel technology to be in place in both Deluca's Toronto post-production facilities and in the office of Harvey Weinstein, co-founder of Miramax Films. Via RoseTel, Miramax executives will be able to have a virtual but real-time and fully-interactive presence at any stage of a film's

audio post-production, from casting to ADR to Foley to final mix. Cameras on both ends, controllable by either party, allow proactive participation and eye-to-eye contact. As RoseTel's Gary Kaufman likes to observe, "It's the video phone they promised us at the 1960s World's Fair."

At the same time, Larson Studios—the most recent incarnation of audio

RoseTel service to its cadre of TV and film studio clients. As Larson points out, "It's gotten to the point where even within Los Angeles, studios don't want to send six or seven executives out of the office to a post house and have them sit in traffic. This way, they can be virtually on-site and as close to the process as they want to be but still be in their offices."

Larson is trying to work with in the new realities of the entire entertainment industry as it fights a persistent economic malaise. In making the decision to base the audio post for time-sensitive episodic network TV series on a single hard-disc-based system, economies are at the heart of the business model. "What had been a \$72,000 budget for audio post for a movie of the week is now closer to around \$45,000," he estimates.

The cost of [technical talent] hasn't gone down, the cost of services and overhead has increased, and rates have bottomed out. The only place you can achieve economies is in the technology. By using a single platform throughout the facility and one that's as cost-effective as this, compared to large-format consoles, we can reduce the cost of technology for the whole studio to between a quarter and a third of what it otherwise would have cost."



Linking Audio and Video. Pictured in Studio 2 at Larson Studios, from left, are John Auman, re-recording mixer; Rick Larson, owner/president; and David Donofrio, chief engineer.

post industry veteran Rick Larson's long career—is close to finishing its new Hollywood facility. While the multi-studio facility will be notable because it is betting its entire technical hand on the use of shared-area-networked Pro Tools systems as its sole core technology, it will also be the first Hollywood facility to offer the

NOVEMBER 2 2002

## Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 26, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MAINTAINANCE	RAP
TITLE	OLEMANIA	U2 DETER	SMOKEY LIKE YOU	SEE RATES ME	OLEMANIA
Artist	Kelly Rowland	U2	Keith Urban	Patricia D. Moore	Kelly Rowland
Producer	Kelly Rowland	The Negatives	D. Hark, K. Urban	K. Rowland	Kelly Rowland
Label	Capitol	(Red and J&RMS)	Capitol	Platinum/Geffen	Capitol
RECORDING STUDIO(S)	RIGHT TRACK	MASTER SOUND	SOUND KITCHEN	NRG	RIGHT TRACK
(Location)	New York	Proton Beach, VA	Hampton, VA	TRIO	New York
(Engineer)	Steve Gahan	Andrew Coleman	John Norwalk	Steve Gahan	Steve Gahan
CONSOLE(S)	Neve	Pro Tools	Neve	Neve	Neve
DAW(S)	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Pro Tools
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MIX DOWN STUDIO(S)	MT FACTORY	WORMHOLE	STANSTOCK	STANSTOCK	MT FACTORY
(Location)	New York	Proton Beach, VA	Hampton, VA	Hampton, VA	New York
(Engineer)	John Norwalk	John Norwalk	John Norwalk	John Norwalk	John Norwalk
CONSOLE(S)	Neve	Pro Tools	SSL 9000 J	SSL 9000 J	Neve
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## Rykomusic Adds World Circuit

Publishing Arm Finds Reason To Celebrate Before Ryko Group's 20th Anniversary

BY JIM BESSMAN

As Ryko Group prepares to celebrate its 20th anniversary next year, its Rykomusic publishing arm is already cheering, with the recent addition of World Circuit Music to its administered publishing-company affiliates.

World Circuit Music is itself the publishing arm of U.K. world-music label World Circuit Records, much like Rykomusic's relationship with Rykodisc Records—both Ryko entities, along with Ryko Distribution, residing under the Ryko Group umbrella.

"We got into that business early in the game," says Rykomusic CEO Arthur Mann, also Ryko Group president and co-founder of Rykodisc Records. Specifically, the company has scored previously with world-music-related repositories in Bob Marley Music, Basement Music (Dennis Brown, Augustus Pablo), Black Mountain Music (Third World, Toots & the Maytals, Burning Spear), Rydim Music (Black Uhuru), and 360 Degree Publishing (Mickey Hart, Babatundé Olatunji).

"World Circuit has a tremendous base of African and Cuban music in particular, so we're the perfect place for it," Mann continues, pointing to Rykomusic's success in placing music by its own roster act Cubanismo in films and commercials. "As a music publisher, we're really the 'uncola.'"

But Mann adds that the company's scope has broadened since its inception. "Then it was label-driven," he says, noting Rykomusic's early publishing tie-ins with its Rykodisc sister and comparing its label-publishing activities with those of Chrysalis and A&M. "We secured publishing to the artists and masters signed to the label group—which was not uncommon in that day because as an indie, you



need every advantage you can get to establish a level playing field. Being indie, we now work with a lot of labels and writers."

U.K. folk-rock-based Hannibal Records is a Ryko Group label, and Rykomusic's acquisition in 1990 of the Warlock Music catalog—which includes the copyrights of such core Hannibal acts as Richard Thompson, Nick Drake, Fairport Convention, John Martyn, and Sandy Denny—"jump-started" the company, Mann continues. Having now branched out into other music categories, it also represents the copyrights of Metal Blade and fellow metal label Release Relapse, together with World Circuit and the other world-music lines.

Rykomusic further extends its global-music catalog approach into the marketing area. "We're a direct member of the European rights societies and have been using sub-publishers overseas since the early '80s," Mann says, noting that Rykomusic also direct-licenses in the U.S. and Canada. Listing the "four fundamentals in music publishing"—registration, collection, distribution, and exploitation—he adds that Rykomusic especially excels in the exploitation of synth-licensing.

"Last year alone, we had 35 national TV ad campaigns using our music, and this year there's been another 20," Mann says. But Ryko-

music is active in foreign synth as well. Mann notes that electronic pop group Supreme Beings of Leisure has a pair of current Pan-European commercials obtained by its Italian synth rep—one for Italian watchmaker Breda, the other for the country's Landi auto manufacturer.

Additionally, Rykomusic copyrights are "constantly being used" in major motion pictures, Mann says, pointing to some 50 placements last year and more current usages, including Bob Marley's "Could You Be Loved" in *Blue Crush* and Supreme Beings of Leisure's "Goldfinger" in *Ighy Goes Down*. He also cites more than 100 placements in major TV fare, including Ali Farka Touré's "Asco" and Jangali Famata's "In Six Feet Under" and Free's "All Right Now" in *CSI*.

One of Rykomusic's biggest synth-licensing successes, of course, came with the national Volkswagen campaign that used Nick Drake's enchanting "Pink Moon" nearly 30 years after its 1972 release, sparking renewed interest in the tragic British cult artist who died two years later.

Mann says, "We hear all the time from young filmmakers who his music has inspired them to make movies."

Noting the "tremendous resources" expended in marketing Rykomusic copyrights, Mann says that samplers and full albums by roster writers and artists are sent out to "a very discreet mailing list" of film and TV music executives and creative directors at advertising agencies in the U.S. and Europe. The company also sends out a quarterly *Rykomusic News* quarterly newsletter and makes ticket buys in promoting roster performers to prospective music users.

"We were the first music publisher to attend Sundance—before it became a big thing," Mann says, adding that Rykomusic helped break Morpheus by sponsoring the group's performance at the festival's award-winning 1994 film *Spanking the Monkey*, showcasing seven of its songs on the soundtrack.

"We have people who only specialize in representing copyrights to the synth communities in the U.K., Germany, France, and Italy—as well as the U.S.," Mann says. "But being a small publisher, we have to be more proactive than reactive."



by Jim Bessman

**NASHVILLE UNDERGROUND SURFACES:** Nashville Underground (NU), the label formed in 1999 by husband and wife singer/songwriter/entrepreneurs Lari White and Chuck Cannon to showcase the under-recognized artist side of Nashville's top-hit songwriters, has inked a distribution deal with Rykodisc.



White looks for Rykodisc to start putting out NU product sometime in the second quarter of next year, including the two previously released *Nashville Underground Sampler* Series compilation volumes (which have featured the likes of Victoria Shaw, Gary Burr, and Stephany Smith), an upcoming all-female third volume including the likes of Beth Nielsen Chapman and Gretchen Peters, and solo album projects by roster writers/artists Cannon, Pam Rose, Gary Nicholson, and the newly signed country and pop songwriter/film and TV composer Steve Dorff.

"I always say we're the world's only record label created by and for hit songwriters who are also great performers and artists themselves," says White, who was recently in New York showcasing herself and fellow NU songwriters Shaw and Marcus Hummon at an acoustic writers' night at the Cutting Room, then starring with Stephen Bishop at a Humane USA annual-rights benefit at the W Hotel as part of Fashion Week that was attended by the likes of Moby, Bernadette Peters, and Alicia Silverstone.

Meanwhile, White has completed her own self-produced album, *Green Eyed Soul*, also to be released via Rykodisc early next year but as the label boy for her Skinny WhiteGirl Records, which will focus solely on her recordings. White, who writes for LaSongs Publishing (ASCAP), penned everything on it except Rod Temperton's much-covered *Heatwave* hit "Always and Forever."

"I hoked myself up in the studio for one-and-a-half years and made a record," the former RCA country

artist continues. "It's a very different album, a 180-degree turn [from country toward] 1981-century bubblegum soul and R&B. It shows all my influences: Ali Green, Steve Wonder, Sly & the Family Stone, Ashford & Simpson. One song, 'We Got It Goin' On,' I totally tried to write [like Ashford & Simpson's hit] 'Solid.' Chuck and I have been together since 1991, so they are big influences on me personally, as well as from their songs. I really respect and admire them and literally wanted to write something that made me feel as good as 'Solid.'"

**POKÉMON AND BEYOND:** Cherry Lane Music Publishing, which first partnered with 4Kids Entertainment Music in 1998 on *Pokémon*-related music product, has inked a long-term master agreements and administration agreement with the children's music supplier, a subsidiary of 4Kids Entertainment.

Cherry Lane will now receive 50% of 4Kids' interest in the musical compositions and master recordings relating to the TV series *Yu-Gi-Oh!*, *Cubix*, *Tamara & Friends*, *Ultraman Tiga*, *Ultimate Muscle*, *The Kinkaman Legacy*, *Kirby: Right Back at Ya!*, *Fighting Foodies*, and *Teenage Mutant Ninja Turtles*. Additionally, Cherry Lane holds the exclusive right to administer these compositions and masters.

The first album under the new arrangement is *Yu-Gi-Oh! Duet*, by DreamWorks, which is based on the music in the *Yu-Gi-Oh!* animated series. "It's the perfect complement for plays the enormously popular *Yu-Gi-Oh!* card games and videogames from Konami and toys from Mattel," 4Kids Entertainment chairman AI Kahn says of the disc, which will contain the show's theme songs along with orchestral passages and other songs from the series. New music scheduled for future episodes is also included.

4Kids has a multi-year agreement with Fox Broadcasting to license its Saturday-morning programming block and provides all children's programming content on the Fox Box 8 a.m. to 12 p.m. Saturday day.

"We're delighted to continue our very successful music partnership with 4Kids," Cherry Lane president Aida Gurwicz says. "As evidenced by the number of new series developed for 4Kids, *Pokémon* is a record itself to be a major player in the children's television market."

*Pokémon* and the other series in the Cherry Lane deal are distributed in the U.S. by 4Kids' Summit Media Group subsidiary.



**Broadway Billy.** ASCAP and Broadway luminaries recently welcomed ASCAP writer Billy Joel to Broadway, where *Memorabilia*, a musical based on Joel's songs and choreographed by Twyla Tharp, is being staged at the Richard Rodgers Theatre. Pictured at a reception following a preview performance, from left, are Tom Jones, Adolph Green, Mary Rodgers, Joel, ASCAP president/Chairman Marilyn Bergman, and Richard Adler.



# THE FUTURE

## HMV Bullish Over Canadian Future

Trading Dispute Is Resolved; Retailer Negotiates New Deals

BY LARRY BELANC

TORONTO—Despite being dogged by continuing legal music suits and stung by widespread industry criticism of its role in a now-resolved trading dispute with Warner Music Canada, HMV North America president Chris Walker is bullish about his company's Canadian future.

"Can I give a message to our competitors who have had a few things to say [about HMV] in *Billboard* and various other newspapers? Walker asks, referring to the four-month dispute with Warner. "My message for them is this: We're back. I hope you enjoyed the four months, because you are not going to enjoy the next four."

Effective June 1, HMV had terminated buys of all new titles from Warner Music Canada and later

were the first to be conducted under the regime of Walker, who was brought in to oversee HMV North America on an interim basis in January. Walker continues to act as chairman of HMV Australia. "It's nice to have those [agreements] behind us," Walker concedes. "[Such disputes] hurt both parties."

HMV's competitors took advantage of the dispute by aggressively front-loading Warner titles. But Walker comments: "I would have done a much better job at taking advantage of the dispute. Our market share went up. We're running in September at 25.1% of the Canadian market [year-to-date], vs. 23.9% last year. I will be very disappointed if we don't top 30% with Warner product now back in our range."

Nonetheless, ongoing problems within the Canadian music market continue to affect HMV's business here, according to an HMV Group trading statement for the 13 weeks ended Sept. 21. It reported like-for-like sales at HMV North America down 10.4%, compared with those for HMV Europe during the period, which were up 7.2%. HMV North America's poorer performance is largely due to the Canadian record business' three-year sales slump. Canadian Recording Industry Assn. (CRIA) statistics for September show the net value of trade shipments down 7% to \$381 million Canadian (\$243 million) year to date. Units also fell 7% to 32.9 million in the same period.

On his arrival in Canada, Walker says he had his first deal with a basic question: Does HMV have a future in Canada? He had to examine the free-falling Canadian marketplace while dealing with numerous in-house structural and trading issues.

"We are much further along than I expected to be at this stage," Walker reveals. "Brian McLaughlin [COO of London-based parent HMV Media Group] and our group board are very happy with the progress. We are definitely going to open up more stores in Canada. We will also probably spend close to \$10 million Canadian [\$6.4 million] this year upgrading our present stores."

Walker contends that major music retailers and labels have roles in trying to reverse the market's decline together. "If you accept that responsibility for the industry—including decline or growth—rests with the heads of the industry, a failure to reverse the present trend is an indictment of industry leadership," he says. "I believe the industry is fixable. We can fix it on our own, but if you really take together with the heads of other retail entities and the record companies, I don't have any doubt that it can be turned around."

Universal Music Canada president CEO Randy Lennox agrees: "Sectors of our industry have been meeting in isolation, but—as Chris suggests—we have not met as an overall body to discuss the issues."

While Walker lauds CRIA's upcoming Value of Music campaign to educate Canadians on the negative effects of CD burning and the unearned downloading of music, he adds: "I don't think [retailers] should be waiting for the record companies to ask what we should be doing about [sales decline]. We should be coming up with our own initiatives and sitting down with CRIA and its members, collectively and individually, and saying what we are prepared to do."



**Looking Up' Some Friends.** Shania Twain was a special guest at the recent Universal Music International (UMI) managing directors' conference in Montreux, Switzerland, where she gave the executives an exclusive preview of tracks from her forthcoming Mercury Nashville album, *Up! Pictured at the event, from left, are Universal Music Southeast Asia president Harry Hui, UMI president/COO John Kennedy, Twain, Universal Music U.K. & Ireland chairman/CEO Lucian Grainge, UMI senior VP of marketing and A&R Max Hole, and Universal Music Latin America president Jesus Lopez.*

## Australian Music Industry Defiant At ARIA Awards Despite Bali Bombings

BY CHRISTIE EIJZER

SYDNEY—The Australian music industry showed a united front at the 16th Australian Record Industry Assn. (ARIA) Awards Oct. 15 here—only three days after the horrific terrorist attack in Bali that claimed so many Australian lives.

The bombing of the Sari Club left 118-plus people dead—more than half of whom were Australian—and 300 injured or missing, and it plunged the country into mourning. ARIA CEO Stephen Peach admits the association had serious concerns leading up to the event about how to acknowledge the tragedy without taking away from the show.

But the ARIA Awards were an overwhelming success. The three-hour telecast, broadcast by the free-to-air Ten Network from the Sydney Superdome, drew an average of 1.24 million viewers, with a peak of 1.4 million (a 35.8% overall share in the prime-time slot).

It was a test for the ARIAs, whose switch to the Nine Network last year drew only 750,000 viewers. This year's ratings were the awards' highest, a vindication of its new format: a new venue, a sit-down dinner, and access for 4,000 fans.

"It exceeded all our expectations in motivating the awards," Peach says. "We embraced the music community in a way we hadn't for some time; there was a lot of good will for it."

At the outset, show host and comedian Rove McManus commented, "Tonight we don't only celebrate Australian music but the spirit of Australians."

Kylie Minogue, who had intended to accept her wins by satellite from London, instead flew back to her homeland in the wake of the Bali tragedy. Minogue took four songs: "Can't Get Out of My Head" (Festival Mushroom Records [FMR]) won single of the year and highest-selling single, while her *Ever* took highest-selling album and best pop release. Minogue says, "Being recognized by the Australian music industry means a lot to me." She was also presented with an award for outstanding achievement.

While reference to the tragedy was limited, the theme of survival was not far away. The induction into the Hall of Fame of Olivia Newton-John—who has beaten breast cancer and bankruptcy—earned her two standing ovations. And guitarist Daniel Johns—whose band, Silverchair, took best rock group and rock album for *Diorama* (Eleven/EMI) after winning cover art, producer, and engineer categories in September's pre-show awards—is battling reactive arthritis.

"Playing on stage again was the biggest boost to my confidence," says Johns, who is still undergoing treatment in Los Angeles.

A tearful Kasey Chambers (EMI) was visibly stunned when she took the best female artist honor from pop diva Minogue. Natalie Imbruglia, and Holly Valance, her *Barriade & Brickwalls* took best country album and album of the year.

Other winners included Alex Lloyd (male artist, EMI), Paulmac (dance artist, Eleven/EMI), the Vines (new artist, single, for "Get Free," Engine Room/EMI), rock band George (new artist, album, for *Polyserena*, FMR), 1200 Techniques (international release, for *Karma*, Rubber/Sony), Paul Kelly (adult contemporary for *Nothing But a Dream*, EMI), and best soundtrack for *Letimonia*, EMI).

John Watson, manager of Silverchair and Paulmac, observes, "It was encouraging that the major winners were slightly outside the mainstream; they didn't seem the types who'd win their categories. Even Kylie was considered an outsider by the music industry here for a long time."

Nick Stewart, guitarist with George—who cracked the mainstream charts after five years—agrees: "That we had four nominations against bands like Powderfinger, Silverchair, and the Vines was a success for us."

In the week following the award show, George's *Polyserena* jumped to No. 15 from No. 39 on the Australian charts, Chambers' album climbed to No. 4 from No. 33, Minogue's leap to No. 9 from No. 18, and Silverchair soared to No. 12 from No. 66.



WALKER

ended catalog purchases following a breakdown in talks on trading terms (*Billboard*, July 6). The block on Warner product came while HMV was in the midst of negotiating its annual agreements with all five majors here. While HMV had earlier attained new deals with BMG Canada and EMI Music Canada, it wasn't able to come to terms with Warner, Sony Music Canada, and Universal Music Canada.

Only Warner was cut off by HMV. But the dispute between HMV and Warner Music Canada has now ended, and the retailer has also negotiated new deals with Universal Music Canada and Sony Music Canada.

With 97 stores nationally, HMV is Canada's national music retail leader. HMV also has 12 U.S. stores, overseen from Canada.

"We are extremely happy that the dispute is rectified," Warner Music Canada senior VP/managing director Steve Kane says. "It's a shame it got to the point that it did."

Sony Music Canada senior VP of sales Don Oates comments: "We have reached an agreement in principle that will allow us to continue a relationship in the best interests of marketing and promoting our artists' product." The negotiations with the majors



MINOGUE





JAPAN			UNITED KINGDOM			GERMANY			FRANCE		
LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION
<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>		
1	NEW	PIKA NICH KAGAKI TOSHIO	1	NEW	DA DUMMA REUTHERN BELL RHYTHM: UNIVERSAL	1	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	1	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL
2	NEW	MAJIA/ASERE/JE TAKA SHINJI & SUI	1	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	2	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	2	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL
3	NEW	VOYAGE YUKI KAWASAKI	2	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	3	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	3	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL
4	NEW	DOONAFU/BUCKLEUP BENNY BEN	3	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	4	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	4	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL
5	NEW	REMEMBRANCE YUKI KAWASAKI	4	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	5	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	5	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL
6	NEW	KACOFU/GETSU REUTHERN BELL RHYTHM: UNIVERSAL	5	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	6	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	6	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL
7	NEW	THE PERFECT VISION YUKI KAWASAKI	6	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	7	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	7	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL
8	NEW	DESTINY ROSE YUKI KAWASAKI	7	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	8	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	8	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL
9	NEW	SHOW ME THE WAY LUNA FUNK	8	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	9	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	9	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL
10	NEW	SHADAMINI KESHIKI TAKA SHINJI & SUI	9	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	10	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL	10	NEW	ASERE/JE THE KETCHUP SONG LA FEMMA REUTHERN BELL RHYTHM: UNIVERSAL
<b>HOT MOVIE SINGLES</b>			<b>HOT MOVIE SINGLES</b>			<b>HOT MOVIE SINGLES</b>			<b>HOT MOVIE SINGLES</b>		
1	NEW	BLUE BACK YUKI KAWASAKI	1	NEW	CRY REUTHERN BELL RHYTHM: UNIVERSAL	1	NEW	MANDY REUTHERN BELL RHYTHM: UNIVERSAL	1	NEW	AMIE REUTHERN BELL RHYTHM: UNIVERSAL
2	NEW	LOVIN' YOU YUKI KAWASAKI	2	NEW	CAUGHT BY THE RIVER YUKI KAWASAKI	2	NEW	LIKE LOVE YOU YUKI KAWASAKI	2	NEW	I SAY A LITTLE PRAYER YUKI KAWASAKI
3	NEW	ALLEGRO YUKI KAWASAKI	3	NEW	CHILDREN OF THE NIGHT YUKI KAWASAKI	3	NEW	GESENET SEIST DU YUKI KAWASAKI	3	NEW	IF TOMORROW NEVER COMES YUKI KAWASAKI
4	NEW	ALLEGRO YUKI KAWASAKI	4	NEW	TONIGHT I'LL GONNA LET GO YUKI KAWASAKI	4	NEW	ICRACK IT! SOMETHING GOING ON YUKI KAWASAKI	4	NEW	SHINED ON ME YUKI KAWASAKI
5	NEW	ALLEGRO YUKI KAWASAKI	5	NEW	RELEAD YUKI KAWASAKI	5	NEW	FEVER YUKI KAWASAKI	5	NEW	GANGSTA LOVIN' YUKI KAWASAKI
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	HITOMI YAJIDA YUKI KAWASAKI	1	NEW	WILL YOUNG YUKI KAWASAKI	1	NEW	HERBERT GRÖNEMEYER YUKI KAWASAKI	1	NEW	LORE YUKI KAWASAKI
2	NEW	KOSHI INABA YUKI KAWASAKI	2	NEW	THE ROLLING STONES YUKI KAWASAKI	2	NEW	THE ROLLING STONES YUKI KAWASAKI	2	NEW	RENAUD YUKI KAWASAKI
3	NEW	VARIOUS ARTISTS YUKI KAWASAKI	3	NEW	ELVIS PRESLEY YUKI KAWASAKI	3	NEW	ELVIS PRESLEY YUKI KAWASAKI	3	NEW	TRACY CHAPMAN YUKI KAWASAKI
4	NEW	MISIA YUKI KAWASAKI	4	NEW	NORAH JONES YUKI KAWASAKI	4	NEW	MARK KNOPFLER YUKI KAWASAKI	4	NEW	PATRICK BRUEL YUKI KAWASAKI
5	NEW	KEISUKE KUMATA YUKI KAWASAKI	5	NEW	NEALY YUKI KAWASAKI	5	NEW	PINK YUKI KAWASAKI	5	NEW	LS YUKI KAWASAKI
6	NEW	DOUBLE YUKI KAWASAKI	6	NEW	PINK YUKI KAWASAKI	6	NEW	AVRIL LAVIGNE YUKI KAWASAKI	6	NEW	MOBY YUKI KAWASAKI
7	NEW	KINGU GIDORA YUKI KAWASAKI	7	NEW	FLEETWOOD MAC YUKI KAWASAKI	7	NEW	BOB JOVI YUKI KAWASAKI	7	NEW	MARK KNOPFLER YUKI KAWASAKI
8	NEW	VARIOUS ARTISTS YUKI KAWASAKI	8	NEW	AVRIL LAVIGNE YUKI KAWASAKI	8	NEW	PETER MAFFAY YUKI KAWASAKI	8	NEW	MANU CHAO YUKI KAWASAKI
9	NEW	VARIOUS ARTISTS YUKI KAWASAKI	9	NEW	HOLLY VALANCE YUKI KAWASAKI	9	NEW	EMINEM YUKI KAWASAKI	9	NEW	NORAH JONES YUKI KAWASAKI
10	NEW	ELVIS PRESLEY YUKI KAWASAKI	10	NEW	COLDPLAY YUKI KAWASAKI	10	NEW	KASTELRUUTER SPATZEN YUKI KAWASAKI	10	NEW	MAXIME LE FORESTIER YUKI KAWASAKI

CANADA			SPAIN			AUSTRALIA			ITALY		
LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION
<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>		
1	NEW	A MOMENT LIKE THIS YUKI KAWASAKI	1	NEW	ALL THE THINGS SHE SAID YUKI KAWASAKI	1	NEW	DILEMMA YUKI KAWASAKI	1	NEW	ALL THE THINGS SHE SAID YUKI KAWASAKI
2	NEW	ASERE/JE THE KETCHUP SONG YUKI KAWASAKI	2	NEW	MON COEUR RESISTE ENCORE YUKI KAWASAKI	2	NEW	ASERE/JE THE KETCHUP SONG YUKI KAWASAKI	2	NEW	ASERE/JE THE KETCHUP SONG YUKI KAWASAKI
3	NEW	CRY YUKI KAWASAKI	3	NEW	DIRTY YUKI KAWASAKI	3	NEW	RAMP THE LOGICAL SONG YUKI KAWASAKI	3	NEW	COMPLICATED YUKI KAWASAKI
4	NEW	GET READY YUKI KAWASAKI	4	NEW	THE SOUND OF VIOLENCE YUKI KAWASAKI	4	NEW	THE TIDE IS HIGH (GET THE FEELING) YUKI KAWASAKI	4	NEW	SUCHIANO L'UNA YUKI KAWASAKI
5	NEW	HOT IN HERRE YUKI KAWASAKI	5	NEW	STOP IT (LIKE IT) YUKI KAWASAKI	5	NEW	GANGSTA LOVIN' YUKI KAWASAKI	5	NEW	UNDERNEATH YOUR CLOTHES YUKI KAWASAKI
6	NEW	WILLIE P YUKI KAWASAKI	6	NEW	ELABO QUE ME DAS REMAKES YUKI KAWASAKI	6	NEW	DOWN BOY YUKI KAWASAKI	6	NEW	PER ME E' IMPORTANTE YUKI KAWASAKI
7	NEW	EVERYDAY YUKI KAWASAKI	7	NEW	GAME OF LOVE YUKI KAWASAKI	7	NEW	CLEANIN' OUT MY CLOSET YUKI KAWASAKI	7	NEW	L'ECCEZIONE YUKI KAWASAKI
8	NEW	WHAT'CHU LOOKIN' YUKI KAWASAKI	8	NEW	LONDON YUKI KAWASAKI	8	NEW	BAREKED YUKI KAWASAKI	8	NEW	ROUND ROUND YUKI KAWASAKI
9	NEW	JUST LIKE A PILL YUKI KAWASAKI	9	NEW	ASERE/JE THE KETCHUP SONG YUKI KAWASAKI	9	NEW	LIKE LOVE YOU YUKI KAWASAKI	9	NEW	BENE BENE MALE MALE YUKI KAWASAKI
10	NEW	THOUGHTLESS YUKI KAWASAKI	10	NEW	THE SMILE HAS LEFT YOUR ... YUKI KAWASAKI	10	NEW	JUST A LITTLE YUKI KAWASAKI	10	NEW	CLEANIN' OUT MY CLOSET YUKI KAWASAKI
<b>HOT MOVIE SINGLES</b>			<b>HOT MOVIE SINGLES</b>			<b>HOT MOVIE SINGLES</b>			<b>HOT MOVIE SINGLES</b>		
1	NEW	FEEL IT BOY YUKI KAWASAKI	1	NEW	GET OVER YOU YUKI KAWASAKI	1	NEW	REPTURE YUKI KAWASAKI	1	NEW	DOWN BOY YUKI KAWASAKI
2	NEW	PRAYER YUKI KAWASAKI	2	NEW	THE SMILE HAS LEFT YOUR ... YUKI KAWASAKI	2	NEW	REPTURE YUKI KAWASAKI	2	NEW	REPTURE YUKI KAWASAKI
3	NEW	MAJIA YUKI KAWASAKI	3	NEW	THE SMILE HAS LEFT YOUR ... YUKI KAWASAKI	3	NEW	REPTURE YUKI KAWASAKI	3	NEW	REPTURE YUKI KAWASAKI
4	NEW	GOTTA GET THRU THIS YUKI KAWASAKI	4	NEW	THE SMILE HAS LEFT YOUR ... YUKI KAWASAKI	4	NEW	REPTURE YUKI KAWASAKI	4	NEW	REPTURE YUKI KAWASAKI
5	NEW	BABY'S GOT A TEMPER YUKI KAWASAKI	5	NEW	THE SMILE HAS LEFT YOUR ... YUKI KAWASAKI	5	NEW	REPTURE YUKI KAWASAKI	5	NEW	REPTURE YUKI KAWASAKI
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	ELVIS PRESLEY YUKI KAWASAKI	1	NEW	LUIS MIGUEL YUKI KAWASAKI	1	NEW	ELVIS PRESLEY YUKI KAWASAKI	1	NEW	PIERO PRELLI YUKI KAWASAKI
2	NEW	THE ROLLING STONES YUKI KAWASAKI	2	NEW	ALEX UBAGO YUKI KAWASAKI	2	NEW	THE ROLLING STONES YUKI KAWASAKI	2	NEW	PIERO PRELLI YUKI KAWASAKI
3	NEW	FAITH HILL YUKI KAWASAKI	3	NEW	JOAN MARCUS YUKI KAWASAKI	3	NEW	JOAN MARCUS YUKI KAWASAKI	3	NEW	PIERO PRELLI YUKI KAWASAKI
4	NEW	AVRIL LAVIGNE YUKI KAWASAKI	4	NEW	THE ROLLING STONES YUKI KAWASAKI	4	NEW	THE ROLLING STONES YUKI KAWASAKI	4	NEW	PIERO PRELLI YUKI KAWASAKI
5	NEW	BOB JOVI YUKI KAWASAKI	5	NEW	THE ROLLING STONES YUKI KAWASAKI	5	NEW	THE ROLLING STONES YUKI KAWASAKI	5	NEW	PIERO PRELLI YUKI KAWASAKI
6	NEW	EMINEM YUKI KAWASAKI	6	NEW	THE ROLLING STONES YUKI KAWASAKI	6	NEW	THE ROLLING STONES YUKI KAWASAKI	6	NEW	PIERO PRELLI YUKI KAWASAKI
7	NEW	MARK KNOPFLER YUKI KAWASAKI	7	NEW	THE ROLLING STONES YUKI KAWASAKI	7	NEW	THE ROLLING STONES YUKI KAWASAKI	7	NEW	PIERO PRELLI YUKI KAWASAKI
8	NEW	THE ROLLING STONES YUKI KAWASAKI	8	NEW	THE ROLLING STONES YUKI KAWASAKI	8	NEW	THE ROLLING STONES YUKI KAWASAKI	8	NEW	PIERO PRELLI YUKI KAWASAKI
9	NEW	THE ROLLING STONES YUKI KAWASAKI	9	NEW	THE ROLLING STONES YUKI KAWASAKI	9	NEW	THE ROLLING STONES YUKI KAWASAKI	9	NEW	PIERO PRELLI YUKI KAWASAKI
10	NEW	THE ROLLING STONES YUKI KAWASAKI	10	NEW	THE ROLLING STONES YUKI KAWASAKI	10	NEW	THE ROLLING STONES YUKI KAWASAKI	10	NEW	PIERO PRELLI YUKI KAWASAKI

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



CANTHY

as a mature but audacious interpreter of traditional music. She says, "The album is an expression of Englishness as I feel it but with no border checkpoints and nobody pushed out." NIGEL WILLIAMSON

**BACK TO BASE:** As of Base released *Da Capo* at the end of September in Scandinavia, marking the start of a European promotional push that will precede the album's U.S. release in 2003. The band's first album since 1993's *Flowers* (released as *Cruel Summer* in the U.S.), *Da Capo* uses several Swedish and German producers and includes the single "Beautiful Morning"—already a radio hit in several territories—and the track "The Juvenile," which was originally intended for inclusion in the James Bond film *Goldeneye*. All but one of the songs were written or co-written by Jonas "Joker" Berggren, who says the band is looking forward to a fruitful collaboration with its new Edel-Mega Records team and getting reacquainted with its devoted fan base. "It's been a long road to get to this album," the band's Jenny Berggren adds. "But it has quality, and we're proud of it." Bandmate Ulf "Buddha" Ekberg says, "We want to bring a smile to people's faces. It's needed in this world. Others can go for the deep blues, but we like to be up there with the music."

**JEFFREY DE HART**

**FROM ANGELS TO ANGELICA:** After making an ill-fated pop album (2000's *Angels and Cigarettes* on Warner Bros.) and subsequently being dropped by the label when it failed to sell, Eliza Carthy has returned to what she does best, with an album of traditional English folk songs. Scheduled for release in early November on venerable folk label Topic (established in 1937 and reputedly the oldest independent record label in the world), the bubbly-titled *Angelica* has been acclaimed as more than satisfying set to date. Bravura vocals and brilliant arrangements suggest that at 26, Carthy is no longer the folk *wunderkind* but has come into her own with a Wagnerian pomp and grab the listener with their energetic appeal. **Sune Wagner** wrote them and plays guitar and joins bass player **Sharon Woo** on vocals. Together, they form hot new Danish band the **Ravenettes**, whose debut EP, *Whip It On*, is a barrage of eight three-minute tracks that take elements of punk, surf, and grunge and redefine them in a blend of garage that comes across as entirely fresh. The EP is released on indie label Crunchy Gro in Denmark, and the Ravenettes have since been on the road, the core duo augmented by extra guitar and drums. The band has recently signed to Columbia in the U.S. Now the label is taking licensing deals while the band works on its debut album. **CHARLES FERRO**

Music & Media	
EUROCHART	
Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries	
WEEK	ARTIST
1	ASERJE/THE KETCHUP SONG LEIYU KETCHUP COLUMBIA
2	DIEMAMA MELI TATRONSKI/REUT RINGLAND UNIVERSAL
3	COMPICATED JANA ANTONIOVICH AVIOLAKA
4	CLEANN/OUT MY CLOSET DANIELA ANTONIOVICH
5	JUST LIKE A PILL FRED ARISTON
6	MUSIQUE STACEY KADOTSI/REUT RINGLAND
7	THE TIDE IS HIGH (GET THE FEELING) DANIELA ANTONIOVICH
8	BIEN QUE LES MOTS (IT'S AMORE) DANIELA ANTONIOVICH
9	I'M ALIVE DANIELA ANTONIOVICH
10	UNDERNEATH YOUR CLOTHES DANIELA ANTONIOVICH
11	HOT MOVER SINGLES DANIELA ANTONIOVICH
12	DIRTY DANIELA ANTONIOVICH
13	NOW FLOW DANIELA ANTONIOVICH
14	ROCK MY LIFE DANIELA ANTONIOVICH
15	I'M RIGHT HERE DANIELA ANTONIOVICH
16	ALL THE THINGS SHE SAID DANIELA ANTONIOVICH
17	ALBUMS ELVIS PRESLEY LEIYU KETCHUP COLUMBIA
18	THE ROLLING STONES DANIELA ANTONIOVICH
19	MARK KNOPFLER DANIELA ANTONIOVICH
20	AVRIL LAVIGNE DANIELA ANTONIOVICH
21	NELLY DANIELA ANTONIOVICH
22	PINK DANIELA ANTONIOVICH
23	NORAH JONES DANIELA ANTONIOVICH
24	EMINEM DANIELA ANTONIOVICH
25	HERBERT GRÖNEMEYER DANIELA ANTONIOVICH
26	BON JOVI DANIELA ANTONIOVICH

THE NETHERLANDS	
WEEK	ARTIST
1	ASERJE/THE KETCHUP SONG LEIYU KETCHUP COLUMBIA
2	ALL THE THINGS SHE SAID DANIELA ANTONIOVICH
3	THE TIDE IS HIGH (GET THE FEELING) DANIELA ANTONIOVICH
4	CLEANN/OUT MY CLOSET DANIELA ANTONIOVICH
5	ADDICTIVE DANIELA ANTONIOVICH
6	ALBUMS ELVIS PRESLEY LEIYU KETCHUP COLUMBIA
7	MARK KNOPFLER DANIELA ANTONIOVICH
8	THE ROLLING STONES DANIELA ANTONIOVICH
9	AVRIL LAVIGNE DANIELA ANTONIOVICH
10	NELLY DANIELA ANTONIOVICH

NORWAY	
WEEK	ARTIST
1	ASERJE/THE KETCHUP SONG LEIYU KETCHUP COLUMBIA
2	ALL THE THINGS SHE SAID DANIELA ANTONIOVICH
3	COMPICATED JANA ANTONIOVICH
4	DESENCHANTEE DANIELA ANTONIOVICH
5	ALBUMS ELVIS PRESLEY LEIYU KETCHUP COLUMBIA
6	MARK KNOPFLER DANIELA ANTONIOVICH
7	THE ROLLING STONES DANIELA ANTONIOVICH
8	JOKKE & VALENTINERNE DANIELA ANTONIOVICH
9	AVRIL LAVIGNE DANIELA ANTONIOVICH

SWEDEN	
WEEK	ARTIST
1	ASERJE/THE KETCHUP SONG LEIYU KETCHUP COLUMBIA
2	ALL THE THINGS SHE SAID DANIELA ANTONIOVICH
3	CLEANN/OUT MY CLOSET DANIELA ANTONIOVICH
4	THE TIDE IS HIGH (GET THE FEELING) DANIELA ANTONIOVICH
5	KEEP THIS FIRE BURNING DANIELA ANTONIOVICH
6	ALBUMS ELVIS PRESLEY LEIYU KETCHUP COLUMBIA
7	MARK KNOPFLER DANIELA ANTONIOVICH
8	THE ROLLING STONES DANIELA ANTONIOVICH
9	AVRIL LAVIGNE DANIELA ANTONIOVICH
10	NELLY DANIELA ANTONIOVICH

NEW ZEALAND	
WEEK	ARTIST
1	ASERJE/THE KETCHUP SONG LEIYU KETCHUP COLUMBIA
2	ALL THE THINGS SHE SAID DANIELA ANTONIOVICH
3	COMPICATED JANA ANTONIOVICH
4	HEAVEN DANIELA ANTONIOVICH
5	CLEANN/OUT MY CLOSET DANIELA ANTONIOVICH
6	ALBUMS ELVIS PRESLEY LEIYU KETCHUP COLUMBIA
7	THE ROLLING STONES DANIELA ANTONIOVICH
8	LITTLE RIVER BAND DANIELA ANTONIOVICH
9	ELVIS PRESLEY LEIYU KETCHUP COLUMBIA
10	AVRIL LAVIGNE DANIELA ANTONIOVICH

DENMARK	
WEEK	ARTIST
1	ASERJE/THE KETCHUP SONG LEIYU KETCHUP COLUMBIA
2	DIEMAMA MELI TATRONSKI/REUT RINGLAND UNIVERSAL
3	COMPICATED JANA ANTONIOVICH
4	ALBUMS ELVIS PRESLEY LEIYU KETCHUP COLUMBIA
5	THE ROLLING STONES DANIELA ANTONIOVICH
6	MARK KNOPFLER DANIELA ANTONIOVICH
7	AVRIL LAVIGNE DANIELA ANTONIOVICH
8	NELLY DANIELA ANTONIOVICH
9	PINK DANIELA ANTONIOVICH
10	NORAH JONES DANIELA ANTONIOVICH
11	EMINEM DANIELA ANTONIOVICH
12	HERBERT GRÖNEMEYER DANIELA ANTONIOVICH
13	BON JOVI DANIELA ANTONIOVICH

PORTUGAL	
WEEK	ARTIST
1	ASERJE/THE KETCHUP SONG LEIYU KETCHUP COLUMBIA
2	ALL THE THINGS SHE SAID DANIELA ANTONIOVICH
3	COMPICATED JANA ANTONIOVICH
4	ALBUMS ELVIS PRESLEY LEIYU KETCHUP COLUMBIA
5	THE ROLLING STONES DANIELA ANTONIOVICH
6	MARK KNOPFLER DANIELA ANTONIOVICH
7	AVRIL LAVIGNE DANIELA ANTONIOVICH
8	NELLY DANIELA ANTONIOVICH
9	PINK DANIELA ANTONIOVICH
10	NORAH JONES DANIELA ANTONIOVICH
11	EMINEM DANIELA ANTONIOVICH
12	HERBERT GRÖNEMEYER DANIELA ANTONIOVICH
13	BON JOVI DANIELA ANTONIOVICH

## COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTN
EMINEM <i>The Eminem Show</i> (J)			9	7				8		
FAITH HILL <i>Cry</i> (W)	1						3	10		
MARK KNOPFLER <i>The Reggatta (Drum)</i> (J)		7	4			7		9	2	
AVRIL LAVIGNE <i>Let Go</i> (B)	5	8	6	4				2		
NELLY <i>With Love</i> (J)	8	5						5	5	
ELVIS PRESLEY <i>Elvis 30 #1 Hits</i> (B)	3	10	3	3		1	4	1	7	1
THE ROLLING STONES <i>Foxy Lady</i> (V)	4	2	2			2	5	6	4	3

ARGENTINA	
WEEK	ARTIST
1	LOS NOCHEROS MELI TATRONSKI/REUT RINGLAND UNIVERSAL
2	THE ROLLING STONES DANIELA ANTONIOVICH
3	DEGRO TONOS DANIELA ANTONIOVICH
4	RENTA LEE DANIELA ANTONIOVICH
5	BON JOVI DANIELA ANTONIOVICH
6	RED HOT CHILI PEPPERS DANIELA ANTONIOVICH
7	EDENWAL DANIELA ANTONIOVICH
8	AVRIL LAVIGNE DANIELA ANTONIOVICH
9	LAS KETCHUP DANIELA ANTONIOVICH

**FROM ANGELS TO ANGELICA:** After making an ill-fated pop album (2000's *Angels and Cigarettes* on Warner Bros.) and subsequently being dropped by the label when it failed to sell, Eliza Carthy has returned to what she does best, with an album of traditional English folk songs. Scheduled for release in early November on venerable folk label Topic (established in 1937 and reputedly the oldest independent record label in the world), the bubbly-titled *Angelica* has been acclaimed as more than satisfying set to date. Bravura vocals and brilliant arrangements suggest that at 26, Carthy is no longer the folk *wunderkind* but has come into her own with a Wagnerian pomp and grab the listener with their energetic appeal. **Sune Wagner** wrote them and plays guitar and joins bass player **Sharon Woo** on vocals. Together, they form hot new Danish band the **Ravenettes**, whose debut EP, *Whip It On*, is a barrage of eight three-minute tracks that take elements of punk, surf, and grunge and redefine them in a blend of garage that comes across as entirely fresh. The EP is released on indie label Crunchy Gro in Denmark, and the Ravenettes have since been on the road, the core duo augmented by extra guitar and drums. The band has recently signed to Columbia in the U.S. Now the label is taking licensing deals while the band works on its debut album. **CHARLES FERRO**

# Russian Entertainment Conglomerate Soyuz Ready To Expand Its Orbit

BY ALEKSEY KRUIZIN

**MOSCOW**—The recent reopening of its flagship Moscow retail outlet at three times its original size was ample illustration of the expansionist aims of multi-armed Russian entertainment conglomerate Soyuz.

In September, the revamp and expansion of the Soyuz flagship outlet saw it grow to take up an entire 1,500-square-meter floor of Moscow's famous ZUM department store—a move that Vitaly Belyakov, president and co-owner of parent company Soyuz Entertainment Holding, calls a "change from a music-oriented megastore into an information and entertainment center, carrying more video, DVD, and multimedia, and now even books."

Soyuz will open two further outlets in Moscow before the end of the year: one 650-square-meter unit in Swedish furniture

retailer Ikea's largest Russian outlet and one 900-square-meter mall store. That will bring the number of stores opened in 2002 by Soyuz in Moscow to six. Five new stores in Moscow are so far planned for 2003.

Belyakov also says that Soyuz will add three outlets to its four current stores in St. Petersburg in 2003 but adds there are not any immediate plans to open up new sites outside Russia, major contributions, citing the absence of suitable real estate investment partners and a lack of consumer readiness.

The expansion in the size of its stores and the move into a wider



SOYUZ LOGO

range of entertainment product reflects the overall structure of its holding company. In addition to its 50-strong chain of stores—up from 20 two years ago—Soyuz Entertainment Holding, which was founded in 1996, currently encompasses seven companies, some of which have been operating since 1990.

The primary area of activity of Soyuz is distribution, and the company currently handles, on a nonexclusive basis, such major music and video companies as Universal, EMI, Sony, BMG, Warner (Soyuz was Warner's Russian licensee until 2001), SPV, Columbia, and 20th Century Fox. It also includes an Internet retail operation, a record label, a video label, and a licensing arm, as well as a concert-promotion office.

In recent times, Soyuz has re-examined the way product is distributed to retail in Russia, Belyakov says. "Through our computer sales-tracking system, we can see what every store can realistically sell and so not overload our capacities," he says. Belyakov also claims that the retail chain accounts for around 30% of sales of the major labels' product (in Russia), going occasionally as high as 45%.

Imported product from international independent sources is also a major part of Soyuz's distribution business, Belyakov explains; current labels exclusively distributed by Soyuz include SPV, Cooking Vinyl, Breaker, Inside Out, Earache, Snapper, and Limb.

Piracy still dominates the Russian music market—the International Federation of the Phonographic Industry puts the current level at 65% and says Russia has the second-largest music piracy market in the world, after China. Belyakov is a strong believer that the only possible solution to the problem is strong government interest and support, combined with a stronger retail presence from legitimate companies.

Against the background of the country's greater economic stability and its own expansion plans, Soyuz went to London in late July to make a presentation about the Russian market to the media and labels at the offices of labels body the British Phonographic Industry and to seek more support from the international record business. Partly as a result of that, Belyakov says that "we have more offers from indies than we can realistically handle at the moment. But our further plans will include establishing relationships with similar organizations in Germany and hopefully the U.S."

# Survey Finds Consumers Willing To Pay To Keep Online Music

BY JULIANA KORANTZENG

**LONDON**—The major labels are in danger of killing off digital delivery in Europe unless they make their catalogs widely available, especially as consumers are showing a desire to pay for music online.

That is the conclusion in the preliminary findings of a new consumer survey published Oct. 7 by London-based Jupiter Research, a subsidiary of Intermedia Corp. Called "Making the Leap From the Consumer Adoption to Market Intention," the survey asked consumers which digital-music application they would be willing to pay for.

About 25% of online users in the U.K., Sweden, and France said they would pay for legal digital-music services that enabled users to burn CDs and transfer music to portable devices. This compares with a mere 4% who said they would pay if the online service guaranteed exclusive access to track-before-genre releases.

The full study, including the responses of participants in Germany, Spain, and Italy, will be available later this month.

users. About 40% of the P2P users—compared with only 23% of non-P2P users—replied they would be happy to pay for CD burning and portability.

"This proves the labels are so far missing the point," says Mark Mulligan, the reporter's author. "Consumers aren't just seeing the Internet as another channel for getting music; it's another way of adding to their music collection." It also proves that [illegal] P2P users are getting burned by their experience with the poor quality of music files.

Should the majors offer more tracks for legitimate online distribution, Mulligan predicts that European digital sales will yield 861 million euros (\$855 million) in Western Europe by 2007.

If, however, they restrict their availability, sales are "in serious danger of being stillborn" and will reach only 258 million euros (\$265 million).



MULLIGAN

For Yael Kenan, BMG Europe senior VP of European marketing, the Jupiter study confirms the Internet's potential as an effective marketing tool, noting, "With the Internet, you can immediately take ownership and portability to a different level." But he also believes that a legal P2P format could boost sales by encouraging fans to share their favorite tracks.

# NEWSLINE...



THIELSEN

German media giant Bertelsmann expects negotiations for the acquisition of Zomba to be completed by Christmas. CEO Center Thielien told Frankfurt business journalists Oct. 17. He confirmed the deal will cause Bertelsmann's debt to rise to 3.8 billion euros—4 billion euros (\$3.7 billion—\$3.9 billion)—more than the group's permitted limit. But sources say Bertelsmann is seeking to reduce the cost of the 3 billion euros (\$2.9 billion) acquisition following due diligence. Thielien added that Bertelsmann will sell specialist publishing group BertelsmannSpringer to return debt to within the target range.

WOLFGANG SPRINGER

The Tokyo High Court upheld a May 1999 ruling by the Tokyo District Court that found three companies guilty of illegally importing and selling CDs and cassettes of material originally recorded by Japanese artists in the '30s and '40s. The case was brought in June 1998 by Japanese labels Nippon Columbia, Victor Entertainment, King Records, Teichiku, and Universal Music K.K. In the Oct. 17 ruling, the High Court ordered Tokyo-based importers/labels ARC and PIC and Osaka-based mail-order company Soutisu to stop importing and selling the material and to dispose of existing stock. The defendants were ordered to pay the five labels a total of 410 million yen (\$51 million) in compensation for the 480,000 units already sold. In their suit, the labels claimed that ARC, PIC, and Soutisu imported the recordings from the Czech Republic and sold them in Japan without authorization. The labels said the artists had transferred to them the performers' rights for the songs, according to common practice at the time.

STEVE MCCLURE

Universal Music in Germany has prevailed in a legal dispute concerning the sale of CDs of music originating before the sound carrier's format was launched. The German Federal Court of Justice in Berlin rejected complaints lodged by Ringo Starr and Joachim "Eric" Ehrig, members of 70s German hitmakers Atlantic's David Grieschmidt, respectively. During the three-year case, the artists claimed Universal was not authorized to publish old records in CD form without corresponding amendments to the artists' contracts, contending that the audio CD constituted a "new type of use" of their music. The industry argued that the CD was merely a further technical development of the vinyl record. Ehrig sued Universal imprint Motor Music in 1998 in an attempt to have his old contracts revised. In 2000, the Regional Court of Berlin ruled in his favor, prompting Universal to appeal at the Federal Court of Justice.

WOLFGANG SPRINGER

Universal Music International (UMI) has merged its marketing division, UMI, with its commercial affairs operation to move aimed at maximizing the profile of its catalog in international markets. The new division is helmed by senior VP Bert Cloeckert. He took over Sep. 1 from Wolf Urban, who joined Sony Music International as senior VP of strategic marketing. The new London-based unit markets and coordinates releases both locally and internationally. No job losses are anticipated as a result of the merger. Jim O'Neill, former GM of UMI, will assume an expanded role as the new unit's head of operations.

LARS BRANDLÉ

# Executive Turntable

**RECORD COMPANIES:** Sarah John is named VP of government affairs for the EMI Group in London. She was music-industry advisor to the U.K. government's Department for Culture, Media and Sport.

**Bert de Ruiters** is named GM of European operations for Dutch indie Gezang Records. He was formerly managing director of the Dutch office of online music service provider Vivatic.

**Matt Ross** is named VP of marketing for Sony Music Entertainment Europe in London. He was previously A&R manager at Columbia in London.

**MUSIC CONSULTANCY:** Rainer Focke has launched music consultancy firm Rainnmanmusik in London. Focke was former international director of catalog marketing at Warner Strategic Marketing in London.



# Local, International Acts Hit Airwaves

Record Number Of Industry Figures Flock To Iceland Music Festival

BY OLAUF FURNISS

REYKJAVIK, Iceland—This year's Airwaves festival has been judged a resounding success after a record number of international industry figures flocked to Iceland's capital for four nights of gigs and DJ sets.

According to organizers, some 200 record companies and media representatives registered from the U.S. alone for the Oct. 17-21 event, while performances by such international acts as Sweden's the Hives and the U.K.'s Faded Slim and local acts Apparat Organ Quartet, Singapore Sling, Vinyl, and Minus met with widespread approval.

"There were more great bands than ever before," says Thorsteinn Stephensen, whose company, Mr. Destiny, is responsible for putting together the bill. "The local acts were more professional and are tak-

ing the event more seriously." From the U.S., Columbia, VTY, Warner, Rush Pop, EMI Publishing, and Elektra all boasted a presence. Elektra executive VP Josh Deutsch is particularly enthusiastic. "This festival is amazing—it's a very refreshing scene. There is a very close-knit music community here. You can be hanging out with a journalist, an unsigned band, and a label head all in the one place."

ICELAND AIRWAVES  
2002 OCTOBER 17-21

Magnus Stephensen, U.S. director of marketing for festival backers Icelandair, explains: "We ask bands to participate in the festival by coming on the first day and staying until the last. It's a very laid-back atmosphere—the boundaries between being a rock star and an ordinary broke are eliminated."

Although the festival originally targeted the U.S. market and industry, this year also saw a stronger European presence. The organizers have established close links with Denmark's Roskilde festival, and Airwaves boasted strong representation from other Scandinavian countries, with such acts as the Hives and Norway's jazz/electronic act Xpolding Project.

The latter's manager, Verder Strömsdóttir, is in no doubt that the event offers significant local and international opportunities. "There is a big media contingent," he says, "and even if only 10% of those attending see your band, people will get to know the name."

But arguably the biggest beneficiaries are Icelandic artists, retailers, and labels. "We got gigs outside Iceland as a result of playing at Airwaves last year," says Jóhan Jóhannsson, a member of Apparat Organ Quartet. "It's definitely a promotional vehicle

for Icelandic music."

This is echoed by Ásundur Jónsson, label manager of Smekkleysa (Bad Taste Records), who notes: "Airwaves has attracted interest in Icelandic bands and has been a first step in getting them a foreign deal."

The festival's organizers also worked closely with retailers, making tickets available exclusively through record shops and encouraging a strong point-of-sale presence for domestic releases.

According to Lárus Jóhannesson, owner of Reykjavík's 12 Toner record store, many visitors also buy releases by acts not appearing at the festival, while Airwaves also stimulates the local market. Jóhannesson says, "Sales don't just rise over the weekend [of the festival] but also during the week after."

Several Icelandic acts generated significant excitement at this year's event, with Funeral, Singapore Sling, and Vinyl attracting interest from foreign label executives, while punk act Minus was also notable for its ability to get the normally reserved Icelandic audiences jumping around to a highly energetic performance that would put many an international peer to shame.

In the past, organizers have worried that with the total population of Iceland at only 285,000, there would not be enough new talent to fill a bill of around 100 acts. But according to Icelandair's Stephensen, this is no longer a concern. "It's more difficult to choose from the huge amount of applications," he says. "Icelandic acts will be here for years to come—it's like the Swiss continuing to impress the world with their watches."

And with Reykjavík's city government now committed to co-financing the event for the next five years, it looks like nobody will be calling time on Airwaves in the foreseeable future.

# FNAC Chain Expands On Iberian Peninsula

BY CHRIS GRAEME

LISBON—French multimedia retail chain FNAC is continuing its expansion on the Iberian Peninsula, despite the general economic downturn.

On Oct. 17, FNAC CEO Jean-Paul Giraud opened the 4 million-euro (\$3.9 million) store in Fátima, Madrid—Portugal's second-largest shopping center—with 1,600 square meters within which to sell 70,000 CDs and DVDs outside Lisbon.

The expansion forms another pillar for FNAC in Portugal and adds to stores in Lisbon's Colombo shopping center (opened February 1998), the city's downtown historic Baixa Chiado shopping area (November 1999), Northshopping (November 1998) and Santa Catarina (October 2000) in Oporto, and the FNAC outlet in the chic Portuguese Riviera resort of Cascais (November 2000).

The French group also plans to open more stores in Portugal and Spain during the next two to three years, taking in Faro and Albufeira in Portugal's Algarve next year. In Spain there are plans to open new stores in shopping malls in Marbella and south of Madrid.

But despite an existing store in Madrid and stores in Alicante, Valencia; two in Zaragoza; and three in Barcelona; the company has not found Spain as easy a place to open stores as Portugal.

Giraud tells *Billboard*: "In Spain the competition is tough, with the strong market presence of [retail competitor] El Corte Inglés. Additionally, it's difficult finding the right locations, whereas in Portugal we're helped by good relationships with the local authorities."

Giraud says the group's multimedia company—part of the Pinaut-

Printemps-Redoute empire—has found the right format and formula to operate successfully in Portugal despite the current difficult economic climate. He adds that it is exploring the possibility of opening further stores in mid-sized cities with populations of 100,000 to 200,000.

Portugal has also been lucky for FNAC in recent years largely because of a lack of viable opposition in the market when it first gained a foothold in 1998. In the past two years, Virgin Megastore closed in Lisbon, while local retail chain Valentim Carvalho ended 2000 in financial trouble, forcing widespread restructuring, investment, and modernization to its 40 stores nationwide.

But such large hypermarkets as Worten, Jumbo, and Continente have made competition fierce in Portugal's music market by concentrating on a European top 40 bias, and other outlets continue to promote special offers that undercut specialist music stores by as much as 30%.

In Portugal, FNAC believes it has thrived because of its unique and original approach while offering an extensive back catalog and mid-price music selection. FNAC Portugal head of music/video sales Miguel Macipe says, "Music accounts for around 25%-30% of our total business in Portugal. Despite a 6% downturn in the market last year and a 13% fall in the first half of this year, we're growing in the audio sector."

The statistics make impressive reading: FNAC grew its market share 17%, helped by a 7% increase this year in the audio sector, while DVD sales soared on an astonishing 157%. This year alone, FNAC has increased its sales in the jazz and classical sectors by 70%; pop and rock has remained constant and stable, while competitors are registering falls.

Giraud is pleased with the company's rapid progress. "What's clear is that we work well here and are crossing double-digit figures, but we don't know exactly why we're bucking the trend," he admits. "I can only say that our unique concept has found fertile ground here. The fact that the sales people we have seem passionate and believe in what they're doing."

FNAC says that in both Spain and Portugal, its aim is to bring prices down in the medium term, guaranteeing the client can find an article cheaper elsewhere, it will pay the difference.

Throughout Iberia, FNAC has also instigated and promoted cultural campaigns, such as its Manifest for Musical Diversity and the album, which has slashed CD and DVD prices on certain periods to protest against what it terms discriminatory tax policies.

## Party Brings Bad Taste To Festival

BY OLAUF FURNISS

REYKJAVIK, Iceland—While the big business of the program of the fourth Airwaves Festival featured live bands and DJs, it also included a party hosted by the label that was instrumental in putting Icelandic music on the map.

Smekkleysa, which is known by many outside Iceland as Bad Taste Records, was initially launched in 1988 to release records by the Sugarcubes and its individual members. Today, it is still former Sug-



arcube Björk's label in her native country, and she and the rest of her former bandmates make up five of the label's eight owners.

More recent Bad Taste signings to gain international recognition are Sigur Rós and Minus, while its roster also includes SÍD and Krítikalíaz. But the label has always adopted a strong cultural mantle that sees it releasing everything from jazz to contemporary classical and Icelandic folk music.

Although adept at building international contacts, Bad Taste now aims to set up its own offices in foreign territories, with the U.K. being first on the list. With its online sales presence currently generating \$9,000-\$12,000 in orders per month, it seems that demand for the repertoire is certainly strong enough.

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## Events Calendar

### OCTOBER

Oct. 29, **The Shortlist Music Project Second Annual Awards Ceremony**, Henry Ford Theater, Los Angeles. 323-465-3700.

Oct. 30-Nov. 2, **CMJ Music Marathon**, New York Hilton. 917-606-1908.

Oct. 30-Nov. 3, **22nd Annual Black Entertainment & Sports Lawyers Assn. (BESLA) Conference: "Re-Defining Our Agenda: Strategies for the New Economy,"** J.W. Marriott Cancun Resort & Spa, Cancun, Mexico. 302-628-4700.

Oct. 31-Nov. 2, **MusicWorks Music Convention**, the Lighthouse, Glasgow, Scotland. 141-552-6027.

### NOVEMBER

Nov. 2, **2002 Kora All Africa Music Awards**, Callagher Estate, Midrand, South Africa. 27-11-884-84-20.

Nov. 3, **Second Annual POWER UP Premier Awards**, presented by the Professional Organization of Women in Entertainment Reaching Up (POWER UP), Regent Beverly Hills Hotel, Los Angeles. 310-245-6144.

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, **11th Annual Music Industry Trusts' Dinner Honoring Elton John and Bernie Taupin**, Grosvenor House Hotel, London. 44-207-851-4000.

Nov. 4, **12th Annual Music Row Celebrity Tournaments**, Hermitage Golf Course, Old Hickory, Tenn. 615-256-2002 (see Good Works, this page).

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 5, **Second Annual Country**

**Radio Broadcasters Fall Forum**, Nashville Renaissance Hotel. 615-327-4487.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 6-9, **Impact to Music Marketing Conference**, Royal Palm Crowne Plaza, Miami Beach. 212-253-1125.

Nov. 7, **Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles. 310-559-9334.

Nov. 7, **Ninth Annual Wine and Music Aficionado Dinner**, benefiting the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research, Harold Pratt House, New York. 212-833-5444.

Nov. 7, **SESAC Country Music Awards**, SESAC Nashville office (by invitation only).

Nov. 13, **Spirit of Life Award Gala Honoring Phil Collins and Steven T. Fiori**, presented by the Fashion and Media Industry for City of Hope, Cipriani, New York. 212-707-2033.

Nov. 13-17, **14th Annual Western Music Festival**, sponsored by the Western Music Assn. (WMA), Sam's Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.

Nov. 14, **First Annual Club Musica Latina Awards**, Loews Hotel, Miami Beach. 305-861-3545.

Nov. 14, **MTV Europe Music Awards**, Palau Sant Jordi Stadium, Vilanova, Spain. 34-93-22-11-11.

Barcelona. 44-207-284-7777.

Nov. 14, **Western Music Assn. (WMA) Awards**, Sam's Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.

Nov. 14-16, **Blings: Crosby and American Culture**, presented by and held at the Hofstra Cultural Center, Hofstra University, Hempstead, N.Y. 516-663-5669.

Nov. 26, **Oyel Mexican National Awards for Recorded Music**, Auditorio Nacional, Mexico City. 525-281-6035.

### DECEMBER

Dec. 4, **International Recording Media Assn.'s (IRMA) Annual Marketing Summit**, Roosevelt Hotel, New York. 609-279-1700.

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Dec. 12-14, **2002 Aspen Artist Development Conference**, St. Regis Hotel, Aspen, Colo. 970-544-8292.

### JANUARY

Jan. 5-7, **Future of Music Policy Summit**, Georgetown University, Washington, D.C. 202-331-2958.

Jan. 8-11, **30th Annual Inter-**

**national Assn. for Jazz Education Conference**, Fairmont Royal York, Sheraton Center, Crowne Plaza Center, and Metro Toronto Convention Center, Toronto. 610-667-0501.

Jan. 9-11, **Noorderslag Music Seminar**, De Oostpoort, Groningen, Netherlands. noorderslag.nl.

Jan. 13, **American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 19-23, **MIDEM 2003**, Palais Des Festivals, Cannes. 212-370-7470.

Jan. 28-Feb. 2, **Country in the Rockies**, presented by the T.J. Martell Foundation, Club Med, Crested Butte, Colo. 615-401-2808.

### FEBRUARY

Feb. 4-6, **Digital Content Delivery Expo (DCD Expo)**, San Jose Convention Center, San Jose, Calif. 978-474-1900.

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 23, **45th Annual Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

### MARCH

March 16-19, **2003 NARM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 22-23, **KLOS Mark and**

**Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles. 615-256-2002.

**Submit Items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.**

## Good Works

**NO SHOES, NO SHIRT, JUST JEANS:** Trisha Yearwood, Lari White, and Mel DiBurbo will perform Nov. 2 for the second annual Jean Therapy Gala. Presented by St. Thomas Health Services, the event will benefit the American Diabetes Assn. and also feature a silent auction. The evening will be hosted by the Nashville radio personality Gerry House at the Country Music Hall of Fame and Museum in Nashville. Contact: Lisa Westerfield at 615-585-8419.

**GREAT WHITE NIGHT:** Broadway stars Harvey Fierstein and Marisa Jacobson will perform with Hair Cares, an evening of variety entertainment. Nov. 10 at Le Bar Bat in New York. Featuring the cast of the Broadway hit *Hairspray*, the event will raise money for Broadway Cares/Equity Fights AIDS, a nonprofit, industry-based fundraising and grant organization. Contact: Forrest Mallard at 646-345-2010.

**MUSICIANS FOR MARTELL:** Kix Brooks of Brooks & Dunn, Dave Robbins of Blackhawk, and Avalon will participate in the 12th annual Music Row Celebrity Tournaments Nov. 4. Hosted by country star Vince Gill, celebrities will compete in golf, bowling, and billiards to raise money for the T.J. Martell Foundation and its research of treatments for leukemia, cancer, and AIDS. The event will take place at the Hermitage Golf Course in Old Hickory, Tenn. Contact: Roxanne Johnson at 615-256-2002.



**It Had to Be Them.** Rod Stewart previewed his *Records* debut, *It Had to Be You... The Great American Songbook*, at a pair of industry showcases in New York and Los Angeles. Taking a breather after the New York event are, from left, Clear Channel VP of AC programming Jim Ryan, Stewart, and J Records executive VP of promotion Richard Palmese.

## FOR THE RECORD

Amani Duncan is VP of video promotion for Virgin Records in New York. She was incorrectly identified in Executive Turntable in the Oct. 26 issue.

VP of EMI Music Publishing. Father is a songwriter.

### DEATHS

**Beecher Ray Kirby**, 90, of a long illness, Oct. 17 in Nashville. One of the most respected dobro players in country music, he is better known as Grand Ole Opry member Bashful Brother Oswald. He spent a half-century performing as a member of Ray

Acuff's Smoky Mountain Boys, playing on most of Acuff's recordings in addition to recording six of his own albums. Kirby is survived by his wife, Eunita, and son, Billy Ray Kirby.

**Derek Bell**, 66, cause and date unknown, in Phoenix. Bell—who wrote his first concerto at age 12—won six Grammy Awards as a member of Irish band the Chief

tainians and in 2000 was awarded a Member of the British Empire (MBE) by Queen Elizabeth II for his contributions to Irish traditional and classical music. Though Bell was with the Chieftains since 1972, he was also an accomplished solo musician who played harp, oboe, cor anglais, and hammered dulcimer. He is survived by his wife, mother, and two sisters.

**Solution to this issue's puzzle (page 90)**

POLL	PALED	SWED
ERIC	ACTIVE	CHAD
THE	FLAMES	THE
SEVENTH	ROBOTS	THE
STOOP	TOE	THE
BOLTON	ALPOLSON	THE
ANAS	ORION	THE
THE	FLAMES	THE
GAR	ARENA	THE
AMY	ANTHONY	THE
NEE	SHED	THE
ASH	STRAY	THE
THE	FLAMES	THE
ELL	ALONE	THE
CULT	RUMOR	THE

## Life Lines

### BIRTHS

Boy, Luke Daniel Swirsky, to Jody Gerson and Seth Swirsky, Sept. 24 in Los Angeles. Mother is executive

# CHARTS & MARKETING

## Third Parties Help Majors Boost World-Music Sales Independent Distributors And Specialty Labels Move Product In The U.S. By Such International Artists As Shakira

BY MIKE LEVIN

As the worldwide music industry scrambles to deal with declining sales, one major-label strategy is the increasing use of third-party independent distributors, or affiliated specialty labels, to sell repertoire from their global affiliates.

This repertoire includes not only niche artists tagged in the U.S. as "world-music acts" but also non-Anglo-speaking pop superstars who sell millions of units outside America.

World music doesn't make "a lot of money for the majors," says Karen Granuado, sales and marketing director of Muscrama, one of the most prominent indie distributors specializing in international repertoire.

"We're finding that the albums we distribute for them are becoming much more focused on mainstream hits."

Miles Copeland, chairman of Ark 21—a small specialty label

distributed by Universal—takes a contrarian view. He says, "I see a new resonance for world music in the U.S. and a new audience open to vibrant mixes that are not part of the traditional world."

At Tower Records' world-music store in New York, world Latin buyer John Coughlan confirms Muscrama is not alone among indie distributors handling international music titles from U.S. majors. "Almost all our product now comes through independents," he says. "The majors started reducing their supply back in the 1990s, and today they're only quick to jump on the bandwagon for big hits. There's a lot of great world music out there and a lot of potential sales, but they'll never happen because most of the majors just don't feel it's worth it."

*Billboard* contacted the five multinational record companies to ask how repertoire from their international affiliates is sold in the U.S. if it is not picked up by their mainstream U.S. distributors, or sold through their U.S. distributors. BMG reports that it distributes 95% of its international product in the U.S. itself, through BMG Distribution. (The remaining 5%, however, includes French superstar Patrick Bruel,

whose latest album, *Entre-Deux* . . . is distributed by Muscrama.) Universal noted its distributor relationship with Ark 21, which releases many of its world-music titles. EMI and Warner declined to respond.

Distributors and retailers say Sony has traditionally been one of the most proactive of the majors when it comes to international and world music, creating suppliers and offering broad marketing support for its artists.

"There are huge ethnic groups [in the U.S.] demanding international repertoire. For us, the key is finding the right distribution company and the right marketing focus," Sony Music International (SMI) senior VP of marketing Tracy Nurse says. She acknowledges that there is a trend toward focusing on established sellers because rising international stars can produce big numbers in America.

"Good music is good music anywhere," Nurse says. "Look at Shakira. The success of [her English-language album] *Laundry Service* has created a huge demand for her back catalog. We can't ignore that in order to get other Latin titles in that maybe won't sell."

Much of Sony's strategy in the U.S. is determined by what is happening in the artist's home country. English-language acts from the U.K., Canada, and Australia are predominately sold in America through such Sony U.S. labels as Columbia and Epic. Latin repertoire comes in through Sony Discos, which has grown in importance as Latin music sales in the U.S. increase. SMI can then focus more on international repertoire from non-Latin and non-Anglo markets.

Sony titles from these markets are funneled into the U.S. through such indie distributors as Muscrama, MSI of Miami, and RED. Yet almost all of those titles are from front-line artists with proven sales records at home.

Nurse says about one-third of the Sony product released in the U.S. through independent distribution is French, 25% is Greek, and 20% is Asian, with the rest mostly catalog titles from Germany and Italy. She explains, "These communities [in the U.S.] have such strong links to their homeland that we work with companies like Muscrama to get exactly the right marketing plan in place."

That campaign depends on the release's potential and can occasionally be used for experimentation. As an English-language act, Australia's Something for Kate would usually be handled by a Sony label through Sony Music Distribution. But SMI instead tapped its marketing and distribution agreement with RED to test the U.S. market.

In other cases, the results can surprise both label and distributor. For example, French chanteuse Patricia Kaas has had such success in the U.S. with total sales exceeding 1 million, that she has released an English-language album, *Piano Bar*. And Greek pop star Natassa Theodoridou has been one of SMI's biggest European sellers for Muscrama through such retail outlets as Borders Books & Music.

Muscrama's relationship with the multinationals has further evolved. As Muscrama develops a U.S. audience for international acts from independent labels abroad, the majors have sought to sign some of those acts. In fact, Muscrama has

just launched its own label—Aire Productions—for world and U.S. dance, trance, and pop artists, aimed at American consumers. Its relationships with some of Europe's top independent labels—France's Wagram, Italy's White and Black, and Spain's Kinkabutra—enables Muscrama to serve as a U.S. A&R source for the majors.

Ark 21 also sees strong market potential for world music. Sales are faring better than the overall slumping industry, the label reports. About

half the company's international repertoire comes from Universal and EMI and has recently focused on such Arabic, Greek, and French artists as Cheb Mami, Khalid, Notis Sfakianakis, George Dalaras, and Paris Combo.

"No one else wants to sell this type of product," Copeland says. "And yet the bigger chains are showing real support for it." Ark 21 supplies Borders, Barnes & Noble, Virgin, and Tower, and Copeland is excited about a new deal with Trans World that will include city-by-city campaigns to target specific ethnic audiences.

Copeland says he does not get any marketing support from his major-label partners, which is why he focuses on innovative repertoire, such as duets between English-language and world artists. "This is where the really original, exciting music is coming from these days."

Allegro is another independent distributor that has recently joined forces with the majors. The company's NewSound Music Distribution handles the EMI/Virgin-affiliated Real World label.

"NewSound is only just starting to be a player in the world-music scene, so major-label support is mainly limited to representation in the release books and for promos," Allegro world-music manager Aaron C. Yeagle says. "My experience has been that major labels understand that world music is a very broad category and, in general, [they] advertise broadly, spending a great deal of time developing a label identity more than an individual artist."

If there is a change in the air, it is happening online. With fewer international music titles available at brick-and-mortar retailers, consumers are increasingly looking to the Internet—seeking out both online retailers and download sites—to find what they want.

"My feeling is that there is more on our Web site than [the majors] give us for the store," Tower's Coughlan says. "It is, I guess, less risky, but I really don't think it's as good for promotion of the music."



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world launched its own label—Aire Productions—for world and U.S. dance, trance, and pop artists, aimed at American consumers. Its relationships with some of Europe's top independent labels—France's Wagram, Italy's White and Black, and Spain's Kinkabutra—enables Muscrama to serve as a U.S. A&R source for the majors.

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## MERCHANTS & MARKETING

### Retail Track



by Ed Christman

**ONE-STEP:** Southwest Wholesalers, the one-stop and independent distribution company based in Houston, appears to be struggling on the one-stop side of its business. The company's controller, Jay Bowman, apparently has been making the rounds to the majors and calling independent suppliers, asking for more time to make product payments.

In addition, the company has a second round of layoffs, which some sources suggest was due to its scaling down, but not closing. Its one-stop business, Southwest is said to be redirecting its energies to its independent distribution operations, which have been performing well. But Southwest director of advertising Joanna Johnson says that the rumors that it is scaling down the one-stop business are completely wrong.

"There are no plans to close up shop," she writes in an e-mail to Retail Track, labeling such talk as "pure speculation/gossip."

But Johnson did concede that the company had indulged in a "small round of layoffs," though she declines to identify a number. Sources say that it was the second round of layoffs in about a month.

Johnson also confirmed that Bowman is asking for extended payment terms, saying that Southwest is having a hard time collecting its own payables from some large retail-chain customers.

A source familiar with the situation says that Southwest is being proactive in letting people go, considering the environment. That source says, "They are going about this the smart way. They see business for the industry is down, and they are trying to stay in front of the curve."

In a development unrelated to Southwest's difficulties, Johnson says that Robert Guilleman, who bought out majority owner Richard Powers last year, is recuperating nicely from bypass surgery.

**DEAL-BREAKER:** MCA's planned purchase of 25% of Victory Records has apparently fallen through, according to sources. Supposedly, while the two parties signed an initial term sheet and MCA paid a deposit on the deal, they could not agree on finalized terms, causing the deal to collapse. The deal was said to have valued the company at about \$20 million. Both parties decline to comment.

**REALIGNING TIME:** BMG Heritage, the operation created last fall to mine the BMG Entertainment catalog, is being reassigned for the third time since its inception and now will be under the

hailiwick of BMG Special Products, sources say. When it was announced last November, BMG Heritage was under the distribution banner. Then, earlier this year, it was switched to the RCA Music Group, and now the plan is for it to be reporting to **Cory Newman**, executive VP of BMG Special Products, for the first of the year. But sources caution that while the broad strokes have been set, the details of the switch still need to be worked out. A BMG Music spokesman declined to comment.

**FLASH REPORT:** Newbury Comics has done a 180-degree turnaround in regards to its sales information. The chain, which pulled out of SoundScan back in 1998 because it didn't want



DREESE

other chains in the Boston market to benefit from its sales information, is now issuing a flash report to labels at 4 p.m. on Tuesdays on how first-day sales of new releases are doing.

**Mike Dreese**, CEO of the Brighton, Mass.-based chain, says that he hasn't so much as done a turnaround on his stand as the music market "has done a 180-degree turnaround in performance. With the way business is and the number of footloose tigers out there, there are not a lot of people that we fear right now, considering what we sell. When you see that Target is unwilling to take in the *Buffy the Vampire Slayer* soundtrack, which will sell 10,000 or 20,000 on street date, why should I worry if they will take in *Adema* or *Ra*?"

**MAKING TRACKS:** Wherehouse Entertainment assistant music rock buyer **Craig Swedin** has left the company and is seeking opportunities. He may be reached at [cswedin@yahoo.com](mailto:cswedin@yahoo.com). **George Deahl**, formerly senior music manager in purchasing with Anderson Merchandisers, is seeking opportunities and may be reached at 806-355-6932 and [cegar@amonline.com](mailto:cegar@amonline.com). Also, **Tim Hibbs**, East Coast director of sales and marketing at V2, has left the label as part of its recent downsizing and is seeking opportunities. He may be reached at 732-330-6883 and [thibbs1@aol.com](mailto:thibbs1@aol.com).

# MUSIC DISTRIBUTION

**W**hile major distribution companies continue to wrestle with the perennial issues of maximizing the deployment of staff, backroom cost-cutting and technological issues, distribution presidents say the big-picture industry issues are their main concern for right now.

"While we can all look at cost-cutting, ultimately it is about revenue erosion right now," notes Pete Jones, president of BMG Distribution and Associated Labels. "We need to contain the perfect storm and reestablish the revenue base. That's the ball game right now."



UMG's Jim Urie

Between file-sharing and CD-burning, the industry has to "get the virtual world under control in a way that brings some business discipline there, which would benefit the real world, because we are not going to be in a position to compete with free," Jones says.

Jim Urie, president of Universal Music & Video Distribution (UMVD), agrees, saying that he spends far too much time on piracy issues. Instead of traditional distribution issues. Beyond that, he says, when it comes to cost-cutting, while there are still dollars to be squeezed out of the distribution pipeline, the big potential savings for the majors are elsewhere in the business.

"We have to take costs out all the way up and down the road, whether it is looking at cooperative advertising [on] or indie promotion or artist contracts," says Urie. "If we don't address those things, even if you make distribution more efficient, you would still have to raise prices."

Jim Caparo, the new chairman of WEA Inc., agrees, saying the industry "must go beyond the one-dimensional view of over-



## A Major Refocusing

Facing cost-cutting and Internet-piracy issues, the heads of the big-5 music distributors ponder how to refocus their efforts to reenergize the current marketplace.

BY ED CHRISTMAN

head" and analyze all aspects of the business. "We must be brave enough and honest enough to look at those costs without impacting the ability to be creatively vibrant," he says.

### BACK TO THE FUTURE

In addition to tackling such industry issues, observers suggest that the appointment of Caparo to head WEA and Phil Quartararo to lead EMI Music Distribution (EMD) should shake up things, at least at those two companies. It also may have a broader impact on distribution in general.

Caparo returns to the distribution wars after a three-year stint on the label side as chairman of the Island Def Jam Group, replacing Dave Mount, who is retiring.

Quartararo has been named executive VP of EMI Recorded Music North America. He replaces Richard Cottrell, who is moving over to become global head in charge of fighting piracy for EMI Recorded Music. Quartararo will oversee the sales and marketing components of EMD, but not the distribution plants and manufacturing.

Caparo has been known as an innovator, and he is expected to resume that role in his new position. Similarly, Quartararo comes to the sales side of the business after a 10-year stint as label president, first at Virgin and then at Warner Bros. Quartararo says his main task is to take a good look at sales and marketing to see what can be changed

and improved.

Prior to taking his position at WEA, Caparo was a proponent of merging physical distribution and manufacturing to achieve economies of scale, since both aspects of the distribution pipeline are said to have overcapacity. He tried to sell the concept of creating a new company that would handle manufacturing and fulfillment for two or three majors, but that effort was eventually rebuffed by those majors, which is why he agreed to helm WEA.

"As you know, everyone has spoken to everybody on this, and a lot of brain power has been applied to this, and so far, nobody has done anything," comments Urie. He says that

UMVD is at a comfortable size and doesn't need to consolidate those functions with other majors. Likewise, Sony Music Entertainment also decided against it.

"We also do the backroom [Playstation—both the hardware and software—and we are in the process of trying to bring Columbia Tri-Star in-house as well," notes Danny Yarbrough, chairman of Sony Music Distribution. "With that additional volume, our efficiencies should be great and allow us to accomplish considerable savings, and, therefore, we feel that we will be set for a long time forward as far as physical distribution is concerned."

Nonetheless, Caparo says, "I still believe that the strategy that



WEA's Jim Caparo

I looked to implement was the right one then and the right one now. If we look long, hard, objectively and are brutally honest with ourselves, the cost structures that exist can be refined even further."

### SQUEEZING OUT THE CASH

But, even without such mergers, there is still room within the current distribution pipeline to squeeze out costs, says Urie. "If you look at the number of people that deal with advertising paperwork, including charge-backs, on our side, and then look at the people at the accounts who deal with it, it is horrifying," he says. "If you put the people in charge of this area with the counterparts at the account, you can get remarkable savings, and it doesn't just apply to this."

Jones at BMG Distribution says, "Everyone continues to look for ways to take costs out of the supply chains, but I am not sure that there is a lot more efficiencies to be realized."

Yarbrough says he is addressing the overhead issue by choosing

*Continued on page 62*



Although Latin music is increasingly on the priority list of mass merchants and music retailers nationwide, distribution of the music remains spotty outside of traditional Latin markets such as New York, California, Miami, Chicago and Texas.

"For us, the Midwest really hasn't gathered strength," says Omelio Lozada, GM for Reyes Records, whose accounts include Fye, Record Town and Transworld, as well as flea markets and mom-and-pop stores. "Where we work with chains, we try to send product that we know is going to sell. We don't pack up the store with stuff just to do it."

This has translated to increased sales in nontraditional Latin markets like Orlando and North Carolina, where there's been an influx of Hispanics, as well as New York's surrounding areas, says Lozada. But, elsewhere, orders are conservative, even from mom-and-pop stores, which request very specific product.

And yet, some distributors have found that, when a Latin buyer is specifically targeted, there is a distinct sales reaction. "In 2001, our Latin business went up 30%," says Greg Mize, VP of investor relations for Handelman,

## Serving The Latin Marketplace

Despite some spotty distribution, music biz tries to better target Latino markets outside the traditional urban centers.

BY LEILA COBO



Handelman's Greg Mize

which distributes to all Kmarts and one third of Wal-Marts in the U.S. (mostly in the Northeast), as well as other chain stores. The

increase is the result of more Latin consumers buying music from mass merchants, as well as an increased awareness of Latin music and vigorous commitment to the genre in those stores.

According to Mize, one-third of all stores serviced by Handelman carry Latin product, and, because Handelman gets actual cash-register sales every day for every store it services, it can precisely determine who is buying what and stock accordingly. In addition, says Mize, sales people and store managers have input on orders—if an artist is coming to town, for example, or if populations fluctuate, as they do in areas with big migrant working communities.

"While we're a big national



Club Musica Latina's Scott Wilson

company, the reality is, we behave locally and try to act like an independent local retailer," says marketing VP Scott Wilson,

noting that Handelman's largest-selling Latin store is in Minneapolis, an indication of how underserved those markets are. The amount and type of product in each store is variable, adds Wilson. "We're willing to invest in the Latino consumer, and we understand the market is not just one market," he says.

At the same time, Handelman can also use its national clout when necessary. Coinciding with the Latin Grammys, for example, Kmart instituted a Latin music promotion whereby product was made available in all stores. The retailer has also launched a new Spanish-language monthly magazine, the first issue of which included a Latin compilation CD assembled by Handelman. This has all paid off. According to Wilson, comparing 2000 to 2001, Handelman performed three times better than the rest of the industry in Latin music.

"A lot of those accounts have made a big commitment to Latin music," says Gustavo López, VP of Latin sales & marketing for Universal Music & Video Distribution. "What we would like to see is more Latino involvement as far as the personnel. We need more knowledge to represent the mix."

*Continued on page 62*

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**D I S T R I B U T I O N**

**T**hings have changed radically among independent distributors over the course of the last decade.

With the move toward the nationalization of distribution, one of the most radical alterations on the landscape has been a concurrent move away from specialization. Ten years ago, regional and niche-oriented firms could narrowcast their sales offerings; today, most say, it's a different story.

Michael Rosenberg, president of Port Washington, N.Y.-based Koch Entertainment Distribution, which began life as a distributor of classical music, notes, "There's a consolidation of the number of independent record distributors, and they're trying to increase their market share, and the way to do that is to carry more product and not limit yourself to one niche. So everybody said, 'To hell with trying to be specialized.' We never wanted to be dependent on any one label; we also never wanted to be dependent on the performance of any one type of music."

Koch has grown to handle a wide range of music, including folk, jazz, rock and hard-core rap (some of it the product of the distributor's sister label operation). "Once classical stopped being our specialty," says Rosenberg, "we never really

# Indie Diversification

Indies look outside the box to beef up product lines and bottom lines.

BY CHRIS MORRIS

had a specialty. We're not considered the indie-rock distributor, the rap distributor, the dance distributor, the classical distributor. RED was the rock distributor, and then they were the rap distributor. They do a lot of different things now, too. They've obviously broadened what they're doing."

Indeed, New York-based RED Distribution was best-known for handling rock music, and it scored some of its biggest hits of the '90s on the rap side. But, today, RED president Ken Antonelli points out, "You have to have product that you can sell to every type of account. You're not going to be able to sell everything to everybody. That's just not the way it's working right now."

For instance, RED has moved more deeply into country and has had success with labels like VFR and Broken Bow. "Lo and behold,



Ryko's Jim Cuomo



RED's Ken Antonelli

as a result of some of the downsizing in the majors a couple of years ago, some executives and some artists started a couple of indie companies that we were really excited about," Antonelli

says. "So we rushed into that business, wanting to be in it for a couple of reasons. One, we loved the music. Number two, we needed some product that was a little bit more geared to our rack cus-

tomers; we didn't feel our business was as good as it could be, or didn't have the potential to at least grow with those types of customers."

Ryko Distribution began life in the early '90s as the REP Co. and was dedicated to distributing its two core proprietary labels, Rounder and Rykodisc. However, Ryko president Jim Cuomo says that, as time went on, "The philosophy was to stay diversified. I thought it was a mistake for a distributor to become any one thing. You're not a blues distributor, you're not a jazz distributor, you're a full-line music distribution company. So I went about building my collection. In other words, I've got Alligator for the blues, and I've got Real Music for new age, and I've got Green Linnet for Celtic. Maxjazz is a jazz label. Six Degrees was the world label. What we were doing is consciously working our way through your typical retail store and picking up what I'd like to think of as best-of-gens in each department and, thereby, drawing purchase-order dollars from each of those departments."

Some national companies have stuck by their guns and retained a genre focus. Andy Allen, president of New York-based Alternative Distribution Alliance (ADA), says,

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"Initially, Alternative Distribution Alliance meant that we were alternatively based. That, I suppose, is more accurately described as 'indie rock'-based. We have diversified within the scope of what we consider indie rock. We have certainly had some huge dance records, and we're well-represented in dance. We did Kinetic up until the time they went to BMG, and we have massive dance records with them, with *Sirey Rhythim*, *Torrey Boy*, *Nervous Records*, *Ohm Records*. All



ADA's Andy Allen



Koch's Michael Rosenberg

of those have been well-received within the dance community.

"We've diversified within the scope of our primary focus, which is indie-based rock music, which would also include dance and metal and alt-country, in the case of Bloodshot, and even some hip-hop and rap—although we certainly haven't done much of that. But, if it seems to have kind of an indie-rock center, we've been interested in it."

Still others have swung their pendulum in the other direction: Portland, Ore.-based Allegro Corp., with a roster that leaned heavily toward classical and catalog, made a radical move in early 2001 by purchasing the Northeast Alliance of Independent Labels (NAIL), the local distributor dedicated primarily to punk-rock product. Allegro CEO Joe Micallef says, "NAIL has certainly helped [grow our business]. The NAIL product mix has had lower returns and has had good demand in some cases. It's expanded our reach into some areas of the marketplace where traditionally we weren't as strong a player." ■

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## LATIN MARKETPLACE

Continued from page 58

That knowledge is essential for Latin music because non-Latin markets often don't have radio or other marketing support to help retailers. "The stores have to deal with having the product but having little support [from the majors]," says Monica Ricardez, national Latin product & market coordinator for Tower Records. Although this is improving and distribution is expanding, "Over-

all, their marketing plans point to specific cities," she says. "When they say East Coast, they really just target New York and Puerto Rico, but they don't really go to Philadelphia. As they start searching for more consumers, they'll start to discover these pockets."

The pockets are everywhere, but, because they're scattered, it makes life difficult for the majors.

For this reason, mom-and-pop outlets remain an important part

of the equation for distributors, particularly in smaller markets where Latin populations may be concentrated in certain areas.

Universal's Lopez says nearly half of his business still comes from the one-stop level, because they're able to sell regional Mexican product to many of these mom-and-pop stores.

"So we have great interest in these accounts," he adds. "They are not SoundScanned, but, from talking to them, I know they're mailing a lot of product to the Carolinas, Milwaukee, outer parts of Illinois, and these consumers are fairly healthy; they're consistent. And it's a great place for catalog."

In an effort to further exploit these accounts as a source of revenue, Universal is starting to establish direct contact with some smaller stores to establish

## Mom-and-pop outlets remain

an important part of the equation for distributors, particularly in smaller markets where Latin populations may be concentrated in certain areas.

their needs and is launching a college-intern program for Latinos, "whose sole responsibility will be to reach out to these mom-and-pops and ask them to be our customers," says Lopez.

The possibilities of the Latin marketplace throughout the U.S. have been explored by Club Música Latina, the Latin arm of Columbia House. Sales have grown steadily over the years (now accounting for 20% of Columbia House's music sales), reaching more than \$100 million in revenue per year.

"Latin music is under-distributed [by mass merchants and major retailers]," says Scott Flanders, chairman and CEO of Club Música Latina. "Yet, it's a perfect demographic for us to target, because there are so many niches. And that's where direct marketing is most successful, where you have an underserved [customer base]."

Interestingly enough, finding the Latin consumer may not be as challenging as it seems. "I remember talking to my Tennessee buyers, and they were saying, 'Really, there's nothing here for the Hispanic market, but there's so many Mexicans working here,'" says Ricardez. "And I think that's the visual we haven't yet taken into consideration. The fact that you're not part of a huge census number does not mean you're not there." ■

## MAJOR REFOCUSING

Continued from page 57

to eliminate big field offices, instead of cutting back on people. "One of the reasons we downsized facilities—as opposed to eliminating marketing people like urban and field marketing representatives—is that we feel they are valuable to what we do day in and day out. We would prefer to cut costs in other areas," he says.

One area in question is whether source-tagging (i.e., the application of electronic article surveillance tags at the point of manufacture) continues to make sense. Initially, having the tag concealed and embedded in the jewelbox encouraged mass merchants and others to remove keepers and merchandise CDs "live." Now that appears to be heading in the other direction as Kmart and others are putting CDs back in keepers.

That reversal appears to be related to demands from merchants for labels to tag 100% of all CDs, instead of the current 33%. "I still don't understand why what we are doing isn't sufficient," says BMG's Jones. Likewise, Yarbrough says he is confused by the accounts' stance.

"The thief has left the building. How are you going to source-tag the PC?"

—Jim Caparro, chairman, WEA Inc.

"I think we are adding costs instead of subtracting costs, because they are doing their own tagging as well," he says. "Until the accounts feel comfortable enough to abandon their own source-tagging, then it has been of limited success. I think it is an issue that needs to be readdressed with all of the accounts."

Meanwhile, Caparro says that source-tagging is a nonissue, considering everything else going on. "The thief has left the building," he states. "How are you going to source-tag the PC?" ■

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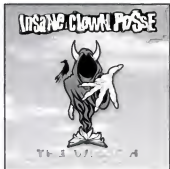
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# Virgin Continues Expanding Its Empire

BY SUSANNE AULT

LOS ANGELES—For most of the music retail community—particularly specialty music retail—this year hasn't exactly been a party. Album sales are off 10.5% year to date, according to Nielsen Sound Scan. As a result, merchants are increasingly relying on product categories other than their music business for revenue, such as DVD and videogames.

However, Virgin Entertainment Group (VEG), marking its 10th anniversary in North America this fall, is celebrating just the same. The retailer recently held a birthday party for itself Oct. 17 at its Los Angeles Virgin Megastore—a spectacle that included VEG CEO and founder Richard Branson popping out of a large plastic cake.

With a recent entrance into the Boston market, a Salt Lake City outpost opening in early November, and plans to open 35 new stores by 2007—including such markets as Washington, D.C.; Seattle; San Diego; Cleveland, Philadelphia; and Pittsburgh—executives say the future continues to look bright for the chain.

Branson says, "This is a music-retailing chain that is actually profitable, which is unusual at the moment."



**Taking the Cake.** Virgin Entertainment Group CEO and co-founder Richard Branson tops off a cake at the Oct. 17 party in Los Angeles that marked the chain's 10th anniversary in North America.

Not that VEG is immune to the current sales climate. While the company has pioneered the selling of a diverse array of products in its outlets—books, DVDs, and computer games were Megastore mainstays before a lot of its music-selling competitors started a multi-item sales scheme—Branson acknowledges that the Megastores have less space for music now than they did 16 months ago. Yet he adds, "We've got to make sure in any city that we have a better range of music than any of our competitors, and we must have the space for that rare import or that rare record—if

it exists anywhere for people, it is in the Virgin Megastore—to keep the credibility.

"I think we'll always keep music as the core," he adds, pointing out that the Megastores will never go below an 80-20 music to non-music goods ratio. "It's impossible to predict where the industry will be 10 years from now. All I know is that Virgin is ready and willing to adapt. I think 10 years from now people will still be buying music. But music may not be where our main profits come from, which is why we're diversifying the brand into other areas."



by Chris Morris

## Declarations Of Independents

**KOCH BRINGS ON TWO:** Koch Entertainment Distribution in New York has expanded and further diversified its already wide-ranging roster with the acquisition of two new lines.

Koch will now exclusively distribute Cossackie, N.Y.-based Sundazed Music, possibly the most distinguished indie reissue label currently in operation. On CD, Sundazed—which is operated by reissue master Bob Irwin—has done extensive rereleases of acts ranging from Buck Owens and Nancy Sinatra to the Byrds and Gram Parsons. The company has also been a major player in the audiophile vinyl LP market (*Billboard*, Aug. 17); it recently rereleased the catalogs of the MC5 and Jimi Hendrix, and it has also produced the PVC versions of CD releases from Wilco and Uncle Tupelo.

In addition, Koch has patched with New York-based hip-hop label Babygrande Records. The imprint, founded by former Priority Records A&R exec Chuck Wilson, has released titles by such acts as Canibus, Supernatural, Jedi Mind Tricks, the Mountain Brothers, and Chops.

get their music to the press and radio. For info, contact the publisher at 613-596-4996.

**FLAG WAVING:** We dropped by the MCA in Los Angeles Oct. 15 to catch a set by Johnny Dyan. The Ithaca, N.Y.-based singer/songwriter, who has been our personal crusade since we first heard him in 1997, has just issued his fourth



album, *The Pawnbroker's Wife*, on Nashville's Catamount Records. Dyan's music is as deft, disturbing, and darkly funny as ever. He ran through some of the album's most unsettling tunes, including the divorce drama "Separate Beds" and "Rose Tattoo," the strange saga that gives the collection its name.

"Separate Beds" is only one of three tracks on *The Pawnbroker's Wife* that are set during Christmas. He says of this weird seasonal twist, "Christmas is the perfect poignant holiday. Everybody thinks about who's not there at Christmas." The observes of his bizarre rendition of "Jingle Bells," "The band were playing this groove, and I really liked it, and the only lyrics that I actually had memorized and don't have to read out of a book is 'Jingle Bells.'"

The album's most fearsome rocker is "Judgment Day," a scathing song about the 1998 execution of Texas murderer Karla Faye Tucker that also indicts the state's then-governor, George W. Bush.

"To me," says Dyan—who was born in Port Worth, Texas—"the death penalty is just so cut-and-dried, and that kind of cut-and-dried thing to me lends itself well to rock'n'roll. I don't see any argument on any side to do it." The song is a charming rewrite of a familiar tune: "I'm a sinner of [I]f [I] say 'What I'd Say'... That was always the song that ended the teen hops when I was growing up."

Dyan's current U.S. tour ends Sunday (27) at the Beachland Ballroom in Cleveland.

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**NEW LABELS GET A BREAK:** Only weeks ago in this column, we noted the ever-growing community of indie labels that are run out of their operators' living rooms (*Billboard*, Oct. 5). For many of these label operators, access to industry resources can frequently be out of reach, owing to their low capitalization.

The Asen, for independent Music (AFIM) is attempting to redress that problem by instituting a low-cost fourth tier to its membership category. For many years, the backbone of the indie trade group was distributors, but during the course of its existence, labels have shouldered much of the membership load. However, annual membership has until recently been restricted to firms with gross volume of more than \$100,000 a year.

AFIM is now acknowledging the explosion of home-grown labels with the institution of a low \$100 annual fee for new labels. For more information about membership, go to the organization's Web site ([afim.org](http://afim.org)) or call its headquarters at 480-831-2954.

**RESOURCE DETIP:** Big Meteor Publishing in Ottawa has published the fourth edition of *The Indie Bible*. The book, which is distributed in the U.S. by Omnibus Press, is a useful (and, at \$25.95, relatively inexpensive) tool for indie labels trying to

# Shortlist Lengthens Promotional Scope

**Contest's Second Year Yields More Sponsorship Partners, Increased Retail Awareness**

BY CATHERINE APPELFELD OLSON

Albums by diverse acts that range from the Avanchians, Björk, and Cee-Lo to the Flaming Lips and Zero 7 are getting an infusion of retail attention, thanks to the Shortlist Music Project, which in its second year is drumming up a host of partnerships and promotions.

Conceived by two Los Angeles-based music industry vets with day jobs—Greg Spotts, who represents record producers, engineers, and Web designers, and MCA Records VP of A&R Tom Sarig—the Shortlist Music Organization's mandate is to illuminate left-of-center albums released during the past year that otherwise might be overlooked.

"We've always said, 'We can't be an ivory-tower award.' We have to make real-world efforts to try to expose and sell these records," Sarig says. "All of our efforts go back to trying to grow the audience for music that's great and is not out there as much as [it] could be."

Inspired by the U.K.'s Mercury Music Prize for its embrace of music across a breadth of styles and genres, the Shortlist encompasses several characteristics specifically designed with an eye toward selling nominated albums in the States. For example, nominees cannot be certified gold by the Recording Industry Assn. of America for sales of 500,000 copies at the time of its nomination. Additionally, Sarig and Spotts determined that the decision-making should be in the hands of representatives from the creative music community, who would unearth the initial 75 nominees, whittle them down to 10 finalists, and then select one winner.

## HIGH-PROFILE LISTMAKERS

This year's "Listmakers" panel includes U2's Larry Mullen Jr., Iggy Pop, Alanis Morissette, Baz Luhrmann, and Spike Jonze. The winner will be announced at a ceremony Tuesday (29) at the Henry Fonda Theater in Los Angeles, during which finalists Cee-Lo, DJ Shadow, and N\*E\*R\*D are slated to perform.

The idea was to get publicity for artists that are having a hard time breaking through," Spotts explains. "We imagine there is a group of active consumers that are going out and spending some good money per year on records and not necessarily finding what they are really looking for. We thought, 'Why not let your favorite producer or artist tell you directly what is their favorite CD they play all the time in the car?'"

While the Shortlist is not industry-driven per se, Sarig and Spotts are keenly aware they need to work hand in hand with the retail community to get nominated music into consumers' hands. After a successful first-year partnership with Virgin Megastores for the 2001 awards, the project this year has taken flight with a hand-

ful of high-profile partnerships.

Shortlist supporters include the Coalition of Independent Music Stores (CIMS), Microsoft, and towerrecords.com, which is contributing \$3,000 to the prize and promotional tie-ins. Guitar Center is ponying up a \$3,000 shopping spree for the winner, and Adidas is sponsoring the awards-night dinner.



SPOTTS (LEFT) AND SARIG

For Tower Records, the decision to put its name behind the project with both a cash contribution and designated Shortlist online store was pretty clear.

"Our U.K. division has been supporting the Mercury Prize for some time and we've been getting good results from that," towerrecords.com director of marketing and business development Russ Eisenman says.

"With the Shortlist and artists giving personal recommendations, if something is artist-stamped and -qualified, that means a lot to the customer."

Artist credibility is also important at the 75 CIMS stores across the country, where several of the Shortlist nominees—including chainwide hot seller the Flaming Lips—already have made a sales splash this year. CIMS-affiliated stores are stocking all 10 of the Shortlist finalist albums with their own bin cards, and many also feature designated Shortlist areas on their Web sites.

"All the music industry has had are MTV and the Grammys, and they don't represent much of the music we sell," CIMS President Don VanCleave says.

"This [Shortlist-nominated] kind of music is not unheard of to our customers. We are hoping to get a legitimate stamp for this music, where people recognize it and will buy [it]."

Aside from heightening the profile for nominated albums, Shortlist promotion this year includes a CD sampler of tracks from 14 of the 75 nominated artists. *Selections From the Longlist* will be available from mid-November to the end of the year as a gift with purchase from towerrecords.com and Urban Outfitters clothing/lifestyle chain. Funded entirely by Microsoft, the CD also features several video files in the Windows Media format.

Not surprisingly, Microsoft's involvement with Shortlist extends into the online realm. Currently, fans may download one of 35-plus songs from nominated albums using Microsoft Windows Media, and the windowsmedia.com site contains a persistent link to the Shortlist site that has fed it the lion's share of its traffic, according to Spotts.

## WORKING WITH PARTNERS

"We don't create original content, so a big part of what we do is work with partners and promote them on our Web site," says Erin Cullen, product manager of Microsoft Windows digital media division. "Shortlist has been a predominant feature on our music page for quite some time, and we will continue to promote the artists. The platform they provide for these emerging artists is extremely interesting to us."

The Shortlist is gaining momentum in other arenas. A branded national tour featuring nominated artists is in the works for this winter, and Spotts says they are keen to develop a paid subscription service through which, for example, a rock enthusiast can get the Listmaker selection of the month.

Additionally, Sarig and Spotts are taking the concept into the literary world with the formation of the Shortlist Fiction Project, which follows a similar format to expose works in the literary field.

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## Executive Turntable

**HOME VIDEO:** Herb Dorfman is named president of Passport Video in Los Angeles. He was co-founder of Steeplechase Entertainment.

**DISTRIBUTION:** Jim Grundberg is named VP of sales for Chordant Distribution in Nashville. He was executive VP of sales for Gibson Guitar Corp.

**Chris Callahan** is named VP of distribution for Koch Entertainment Distribution in Port Wash-

ington, N.Y. He was operations manager of worldwide logistics for Symbol Technologies.

**NEW MEDIA:** Adam Sexton is named VP of marketing for Macrovision in Los Angeles. He was chief marketing officer for Supertracks. **Scott Moore** is named VP of new media for grokster.com in Burbank, Calif. He was sales director of new media for Interplay Entertainment.



## Sites + Sounds NEWS E...

**ACTS JOIN ANTI-PIRACY PUSH:** The Rolling Stones, Lenny Kravitz, Blink-182, N' Sync, Beyoncé Knowles, and Pink are among the acts who have signed on to the campaign against Internet music piracy that the MUSIC (Music Union for Strong Internet Copyright) Coalition is staging. The campaign, launched Sept. 26 with full-page ads in a number of high-profile newspapers (*Billboard Bulletin*, Sept. 26), is expanding with TV and Internet ads on such media channels as BET, MTV, and AOL. The initiative aims to educate consumers about the illegality of unauthorized downloading. Ads direct consumers to the coalition's Web site, musicunion.org, for more information and a full list of participating artists.

**ROYALTY SCRUTINY:** Universal Music Group (UMG) isn't the only major looking to overhaul the royalty rate for artists on sales of digital downloads and subscription services in an effort to drive greater artist participation in its online music initiatives. Similar versions of the strategy, which is being hailed as an important step in the development of the commercial online marketplace, are being considered by the other majors as well.

BMG says it is finalizing an overhaul of its online royalty policy that will go at least as far as Universal's. A Warner Music Group spokesperson says the label is "reviewing" its policies. An EMI spokesperson says, "As we work to bring consumers digital music, they demand it is equally important to deliver it under terms that are good for artists." Sony was unavailable for comment.

The new UMG model involves eliminating select upfront fees, including 20% deductions on technology and packaging, and 15% on free goods, from royalties paid to artists. The changes will not apply to the sale of physical albums.

UMG's decision is winning praise from industry observers and pro-artist groups. Robin Cross, an intellectual-property lawyer with the Electronic Frontier Foundation, says UMG's move is a good first step. Jay Rosenthal, co-founder of the Recording Artists' Coalition, likewise calls the move a positive development.

Peter Fader—a marketing professor at the Wharton School of the University of Pennsylvania who had characterized UMG as "public enemy No. 1" for standing in the way of using downloads to promote album sales—calls the decision "tremendous news... For whatever reason, UMG is taking a lot of steps in the right direction. They are clearly in the driver's seat." Fader says the Recording Industry Assn. of America should seize upon the initiative and send a "broader corporate" message that signals a willingness by labels to "connect" with consumers.

**FOO FIGHTERS:** BMG Europe is supporting the release of *Foo Fighters* new album, *One by One*, with a new-media project with U.K.-based telecom firm O2 and Musivue, a Paris-based provider of wireless music to European telecom companies. The offering enabled fans across Europe to listen to 30-second audio clips of album tracks via wireless devices in the lead-up to the sets Oct. 21 release. Interviews with frontman Dave Grohl and information

on the album were included in the service. All content is copy-protected. The service fee, which is billed on the customer's phone invoice, is 50 pence (78 cents) per minute in the U.K., slightly higher than in other territories. Details on the promotion were sent via e-mail or short messaging service to more than 1.6 million O2 wireless customers in the U.K., France, Germany, and the Netherlands.

**EMUSIC MAKES IT EASIER:** eMusic, a division of Vivendi Universal Net USA, is launching new music-management software that enables subscribers to its service to automate organization of downloaded content. Users can queue up multiple songs and entire albums, and the software saves them in a single, customizable location on their hard drives, organizing them in folders by artist and album name. Users previously had to manually organize content they downloaded.

**LIQUID LICENSE:** eDigital, a San Diego-based manufacturer of digital-audio devices, has signed a license agreement with Liquid Audio. Under the deal, eDigital will license software from Redwood City, Calif.-based Liquid Audio for streaming and download capabilities on a soon-to-be-launched music Web site. The new site will include access to Liquid's catalog of more than 200,000 downloadable tracks.

## TRAFFIC TICKER

### Top Music Info Sites

Traffic In September

TOTAL VISITORS (in 000s)	
1. Launch	6,819
2. MTV Networks	4,231
3. CDM	3,690
4. MusicMatch Jukebox	3,171
5. RING Music Service	2,152
6. Sony Music Entertainment Sites	2,823
7. MP3.com	2,850
8. MSN Music	2,804
9. American Idol on MSN	2,192
10. Warner Music Group Sites	2,178
11. Lyrics.com	2,138
12. EMI Music	1,884
13. AOL Music	1,884
14. iDJ.com	1,182
15. MusicCity.com	1,038

### AVERAGE MINUTES PER VISITOR PER MONTH

1. Spinner	141:44
2. Launch	25:58
3. MusicMatch Jukebox	22:02
4. RING Music Service	21:14
5. allmusic.com	21:10
6. MTV Networks	12:14
7. MSN Music	12:06
8. RING Music Service	11:10
9. iDJ.com	10:52
10. Prepping.com	10:01
11. American Idol on MSN	9:12
12. CDM	9:53
13. Alltoppage	8:23
14. Sony Music Entertainment Sites	8:12
15. MP3.com	8:37

**Nielsen//NetRatings**  
Source: Nielsen//NetRatings, September 2002. Rankings compiled by Nielsen//NetRatings. Data is based on audience measurement of more than 62,000 U.S. websites. Figures may vary from actual due to rounding and home internet access.

## Music & Money

by Brian Garry

**KINGS MAKING NOISE:** Despite that they're not on the radar of critics, MTV, or radio programmers, the pot-promoting rappers who are Capitol Records' Suburban Noize are Kottonmouth Kings (KMK) have scanned more than 750,000 records in the U.S. during the past five years, according to Nielsen SoundScan, thanks to a hyper-dedicated fan base organized by

Noize—which was at one point an imprint of Capitol in the 1990s but now operates independently and is distributed through Southwest—offers joint-venture deals and opportunities without a lot of money upfront in order to break even on sales of as little as 3,000 units.

"Our deals are not structured where you get a check and go out and buy new cars," Zinger says. "Instead they are structured where if you work with us and we get the records into the consumers' hands, it pays off for everyone."

The label's strategy for growing a new act is to feature it on a KMK record and then send the act on the road to open for KMK. The act often shares a van with the band and even uses KMK's instruments in its live performances. After getting off the road and recording an album in the KMK-owned and -operated studios—which keeps production expenses down—the album is released. Much of the sales come through the merch booths at live performances, where Suburban Noize acts and music from other Suburban Noize acts and music from Kottonmouth Kings are for sale.

"Kottonmouth Kings are kind of like the mothership," Xavier explains. "People support all the groups we put out." That roster includes *Mix Mob*, the *Judge*, and *Corporate Avenue*, which put its last record out through a joint-venture deal via Koch Entertainment.

**NAPCO AIDS NAPSTER:** A spokesperson for Napster confirms that the bankrupt Redwood City, Calif.-based file-sharing service has received an emergency \$200,000 loan to fund basic expenses through Nov. 22.

Napster, which is in the midst of Chapter 11 reorganization in U.S. Bankruptcy Court in Wilmington, Del., received the funds from a potential buyer group called Napco Acquisition. No details were available on Napco.

**RISEING SUN IN ATLANTA, MIAMI:** Sun-Trust Banks' Nashville-based Music Private Banking Group (MPBG) is establishing offices in Atlanta and Miami. The group, which has grown during 14 years into a 30-person staff on Music Row in Nashville, hopes to open the new offices by year-end, with a few bankers in each.

MPBG's basic idea includes structuring loans for songwriters and others who either earn royalties or own intellectual-property assets. At the company level, it has helped publishing companies recapitalize and has funded tours and catalog acquisitions. MPBG senior VP/director Brian Williams says the group is studying the possibility of launching a music-royalty securitization program.



XAVIER

Suburban Noize, which targets its audience through touring, street marketing, and merchandising.

The band's latest release, *Rollin' Stoned*—which dropped Oct. 8—scanned more than 19,000 units in its first week, despite there not being any national print, radio, or TV advertising for the album.

"It's all street promotion," Suburban Noize co-founder and KMK frontman Brad Xavier explains. "Our whole philosophy is [about] getting people involved."

The label is also using KMK's popularity to launch similar acts that it signs by having them piggyback on KMK albums and tours. Suburban Noize co-founder Kevin Zinger says that the label's success largely hinges on its ability to develop and market acts with a cost-effective, do-it-yourself approach.

Zinger's SRH Clothing—which specializes in skater and surfer clothes—handles all the band's merchandise needs, while another Zinger-owned venture, Anti-Hero Management, takes care of all the bands under the Suburban Noize umbrella. Zinger also handles representation for KMK, the only Suburban Noize act that is signed to a major label.

The label sells 40% of its product through the Internet and live performances. Suburban Noize also promotes a lot of its own shows to enhance the profile of its bands and reduce ticket prices for the fans.

"We try [to] cut out the middle man whenever possible and bring the music to the fans," Zinger says. "We're able to keep the ticket prices low so it enables more people to come take a chance on the band."

Like many indie labels, Suburban

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# Billboard TOP KID VIDEO

WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	RAPUNZEL	WALT DISNEY ENTERTAINMENT 1086	2002 19.95
2	2	SPONGEBOB SQUAREPANTS: HALLOWEEN	WALT DISNEY ENTERTAINMENT 1086	2002 12.95
3	3	SCOOBY-DOO: WINTER WONDERGOD	WALT DISNEY ENTERTAINMENT 1086	2002 14.95
4	4	NICKY'S HOUSE OF VILLAINS	WALT DISNEY ENTERTAINMENT 1086	2002 22.99
5	5	SCOOBY-DOO MEETS BATMAN	WALT DISNEY ENTERTAINMENT 1086	2002 14.95
6	6	PETER PAN: RETURN TO NEARLAND	WALT DISNEY ENTERTAINMENT 1086	2002 24.99
7	7	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	1986 12.95	
8	8	RUGRATS: HALLOWEEN	WALT DISNEY ENTERTAINMENT 1086	2002 12.95
9	9	THE BEST OF SCHOOLHOUSE ROCK 30TH ANNIVERSARY EDITION	WALT DISNEY ENTERTAINMENT 1086	2002 13.99
10	10	BARBIE IN THE NUTCRACKER	WALT DISNEY ENTERTAINMENT 1086	2001 19.99
11	11	WIGGLY SAFARI	WALT DISNEY ENTERTAINMENT 1086	2002 14.95
12	12	THOMAS & FRIENDS: SALTY'S SECRET	WALT DISNEY ENTERTAINMENT 1086	2002 14.95
13	13	TURKIZAN & JANE	WALT DISNEY ENTERTAINMENT 1086	2002 24.99
14	14	A SPOOKIE OOKIE HALLOWEEN	WALT DISNEY ENTERTAINMENT 1086	2001 12.99
15	15	POWER RANGER WILD FORCE: LIONHEART	2000 14.95	
16	16	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN	WALT DISNEY ENTERTAINMENT 1086	2002 14.95
17	17	PEANUTS HOLIDAY COLLECTION	WALT DISNEY ENTERTAINMENT 1086	2001 39.95
18	18	POWER RANGERS WILD FORCE: ANCIENT AWAKENING	2002 14.95	
19	19	ELMO VISITS THE FIREHOUSE	2001 9.99	
20	20	CLIFFORD'S BIG HOLLOWEEN	2002 12.99	
21	21	SPONGE BOODIES	2001 22.99	
22	22	BAIT MOZART	WALT DISNEY ENTERTAINMENT 1086	2001 14.99
23	23	BLUE'S CLUES: MEET JOJO	WALT DISNEY ENTERTAINMENT 1086	2002 9.99
24	24	NAUTICAL NONSENSE	WALT DISNEY ENTERTAINMENT 1086	2002 12.95
25	25	WINNIE THE POOH: SPOOKABLE POOH	1998 14.99	

# Billboard RECREATIONAL SPORTS

WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	AMBI MULTIPLE VOLUME 5	WALT DISNEY ENTERTAINMENT 1086	14.99
2	2	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
3	3	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
4	4	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
5	5	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
6	6	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
7	7	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
8	8	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
9	9	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
10	10	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
11	11	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
12	12	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
13	13	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
14	14	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
15	15	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
16	16	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
17	17	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
18	18	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
19	19	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
20	20	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
21	21	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
22	22	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
23	23	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
24	24	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99
25	25	WALT DISNEY ENTERTAINMENT 1086	WALT DISNEY ENTERTAINMENT 1086	14.99

# Billboard HEALTH & FITNESS

WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	DARRIN'S CROSS GYMNASIUM	STUDIO CITY DISTRIBUTION 1086	14.99
2	2	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
3	3	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
4	4	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
5	5	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
6	6	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
7	7	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
8	8	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
9	9	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
10	10	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
11	11	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
12	12	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
13	13	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
14	14	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
15	15	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
16	16	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
17	17	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
18	18	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
19	19	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
20	20	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
21	21	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
22	22	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
23	23	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
24	24	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99
25	25	THE MATHIEU PILATES TARGET SPECIFICS	STUDIO CITY DISTRIBUTION 1086	14.99

© 1998-2001 certification for sale of 100,000 copies or a dollar volume of \$10 million or more for financially successful programs. 20,000 units and \$1 million or more in sales for non-certification. © 1998-2001 certification for sale of 250,000 copies or a dollar volume of \$25 million or more for financially successful programs. 25,000 units and \$2 million or more in sales for non-certification. © 1998-2001 certification for sale of 500,000 copies or a dollar volume of \$50 million or more for financially successful programs. 50,000 units and \$5 million or more in sales for non-certification. © 1998-2001 certification for sale of 1,000,000 copies or a dollar volume of \$100 million or more for financially successful programs. 100,000 units and \$10 million or more in sales for non-certification. © 1998-2001 certification for sale of 2,000,000 copies or a dollar volume of \$200 million or more for financially successful programs. 200,000 units and \$20 million or more in sales for non-certification. © 1998-2001 certification for sale of 4,000,000 copies or a dollar volume of \$400 million or more for financially successful programs. 400,000 units and \$40 million or more in sales for non-certification. © 1998-2001 certification for sale of 8,000,000 copies or a dollar volume of \$800 million or more for financially successful programs. 800,000 units and \$80 million or more in sales for non-certification. © 1998-2001 certification for sale of 16,000,000 copies or a dollar volume of \$1,600 million or more for financially successful programs. 1,600,000 units and \$160 million or more in sales for non-certification. © 1998-2001 certification for sale of 32,000,000 copies or a dollar volume of \$3,200 million or more for financially successful programs. 3,200,000 units and \$320 million or more in sales for non-certification. © 1998-2001 certification for sale of 64,000,000 copies or a dollar volume of \$6,400 million or more for financially successful programs. 6,400,000 units and \$640 million or more in sales for non-certification. © 1998-2001 certification for sale of 128,000,000 copies or a dollar volume of \$12,800 million or more for financially successful programs. 12,800,000 units and \$1,280 million or more in sales for non-certification. © 1998-2001 certification for sale of 256,000,000 copies or a dollar volume of \$25,600 million or more for financially successful programs. 25,600,000 units and \$2,560 million or more in sales for non-certification. © 1998-2001 certification for sale of 512,000,000 copies or a dollar volume of \$51,200 million or more for financially successful programs. 51,200,000 units and \$5,120 million or more in sales for non-certification. © 1998-2001 certification for sale of 1,024,000,000 copies or a dollar volume of \$102,400 million or more for financially successful programs. 1,024,000 units and \$10,240 million or more in sales for non-certification. © 1998-2001 certification for sale of 2,048,000,000 copies or a dollar volume of \$204,800 million or more for financially successful programs. 2,048,000 units and \$20,480 million or more in sales for non-certification. © 1998-2001 certification for sale of 4,096,000,000 copies or a dollar volume of \$409,600 million or more for financially successful programs. 4,096,000 units and \$40,960 million or more in sales for non-certification. © 1998-2001 certification for sale of 8,192,000,000 copies or a dollar volume of \$819,200 million or more for financially successful programs. 8,192,000 units and \$81,920 million or more in sales for non-certification. © 1998-2001 certification for sale of 16,384,000,000 copies or a dollar volume of \$1,638,400 million or more for financially successful programs. 16,384,000 units and \$1,638,400 million or more in sales for non-certification. © 1998-2001 certification for sale of 32,768,000,000 copies or a dollar volume of \$3,276,800 million or more for financially successful programs. 32,768,000 units and \$3,276,800 million or more in sales for non-certification. © 1998-2001 certification for sale of 65,536,000,000 copies or a dollar volume of \$6,553,600 million or more for financially successful programs. 65,536,000 units and \$6,553,600 million or more in sales for non-certification. © 1998-2001 certification for sale of 131,072,000,000 copies or a dollar volume of \$13,107,200 million or more for financially successful programs. 131,072,000 units and \$13,107,200 million or more in sales for non-certification. © 1998-2001 certification for sale of 262,144,000,000 copies or a dollar volume of \$26,214,400 million or more for financially successful programs. 262,144,000 units and \$26,214,400 million or more in sales for non-certification. © 1998-2001 certification for sale of 524,288,000,000 copies or a dollar volume of \$52,428,800 million or more for financially successful programs. 524,288,000 units and \$52,428,800 million or more in sales for non-certification. © 1998-2001 certification for sale of 1,048,576,000,000 copies or a dollar volume of \$104,857,600 million or more for financially successful programs. 1,048,576,000 units and \$10,485,760 million or more in sales for non-certification. © 1998-2001 certification for sale of 2,097,152,000,000 copies or a dollar volume of \$209,715,200 million or more for financially successful programs. 2,097,152,000 units and \$20,971,520 million or more in sales for non-certification. © 1998-2001 certification for sale of 4,194,304,000,000 copies or a dollar volume of \$419,430,400 million or more for financially successful programs. 4,194,304,000 units and \$41,943,040 million or more in sales for non-certification. © 1998-2001 certification for sale of 8,388,608,000,000 copies or a dollar volume of \$838,860,800 million or more for financially successful programs. 8,388,608,000 units and \$83,886,080 million or more in sales for non-certification. © 1998-2001 certification for sale of 16,777,216,000,000 copies or a dollar volume of \$1,677,721,600 million or more for financially successful programs. 16,777,216,000 units and \$1,677,721,600 million or more in sales for non-certification. © 1998-2001 certification for sale of 33,554,432,000,000 copies or a dollar volume of \$3,355,443,200 million or more for financially successful programs. 33,554,432,000 units and \$33,554,432 million or more in sales for non-certification. © 1998-2001 certification for sale of 67,108,864,000,000 copies or a dollar volume of \$6,710,886,400 million or more for financially successful programs. 67,108,864,000 units and \$67,108,864 million or more in sales for non-certification. © 1998-2001 certification for sale of 134,217,728,000,000 copies or a dollar volume of \$13,421,772,800 million or more for financially successful programs. 134,217,728,000 units and \$134,217,728 million or more in sales for non-certification. © 1998-2001 certification for sale of 268,435,456,000,000 copies or a dollar volume of \$26,843,545,600 million or more for financially successful programs. 268,435,456,000 units and \$268,435,456 million or more in sales for non-certification. © 1998-2001 certification for sale of 536,870,912,000,000 copies or a dollar volume of \$53,687,091,200 million or more for financially successful programs. 536,870,912,000 units and \$536,870,912 million or more in sales for non-certification. © 1998-2001 certification for sale of 1,073,741,824,000,000 copies or a dollar volume of \$107,374,182,400 million or more for financially successful programs. 1,073,741,824,000 units and \$1,073,741,824 million or more in sales for non-certification. © 1998-2001 certification for sale of 2,147,483,648,000,000 copies or a dollar volume of \$214,748,364,800 million or more for financially successful programs. 2,147,483,648,000 units and \$2,147,483,648 million or more in sales for non-certification. © 1998-2001 certification for sale of 4,294,967,296,000,000 copies or a dollar volume of \$429,496,729,600 million or more for financially successful programs. 4,294,967,296,000 units and \$4,294,967,296 million or more in sales for non-certification. © 1998-2001 certification for sale of 8,589,934,592,000,000 copies or a dollar volume of \$858,993,459,200 million or more for financially successful programs. 8,589,934,592,000 units and \$8,589,934,592 million or more in sales for non-certification. © 1998-2001 certification for sale of 17,179,869,184,000,000 copies or a dollar volume of \$1,717,986,918,400 million or more for financially successful programs. 17,179,869,184,000 units and \$17,179,869,184 million or more in sales for non-certification. © 1998-2001 certification for sale of 34,359,738,368,000,000 copies or a dollar volume of \$3,435,973,836,800 million or more for financially successful programs. 34,359,738,368,000 units and \$34,359,738,368 million or more in sales for non-certification. © 1998-2001 certification for sale of 68,719,476,736,000,000 copies or a dollar volume of \$6,871,947,673,600 million or more for financially successful programs. 68,719,476,736,000 units and \$68,719,476,736 million or more in sales for non-certification. © 1998-2001 certification for sale of 137,438,953,472,000,000 copies or a dollar volume of \$13,743,895,347,200 million or more for financially successful programs. 137,438,953,472,000 units and \$137,438,953,472 million or more in sales for non-certification. © 1998-2001 certification for sale of 274,877,906,944,000,000 copies or a dollar volume of \$27,487,790,694,400 million or more for financially successful programs. 274,877,906,944,000 units and \$274,877,906,944 million or more in sales for non-certification. © 1998-2001 certification for sale of 549,755,813,888,000,000 copies or a dollar volume of \$54,975,581,388,800 million or more for financially successful programs. 549,755,813,888,000 units and \$549,755,813,888 million or more in sales for non-certification. © 1998-2001 certification for sale of 1,099,511,627,776,000,000 copies or a dollar volume of \$109,951,162,777,600 million or more for financially successful programs. 1,099,511,627,776,000 units and \$1,099,511,627,776 million or more in sales for non-certification. © 1998-2001 certification for sale of 2,199,023,255,552,000,000 copies or a dollar volume of \$219,902,325,555,200 million or more for financially successful programs. 2,199,023,255,552,000 units and \$2,199,023,255,552 million or more in sales for non-certification. © 1998-2001 certification for sale of 4,398,046,511,104,000,000 copies or a dollar volume of \$439,804,651,110,400 million or more for financially successful programs. 4,398,046,511,104,000 units and \$4,398,046,511,104 million or more in sales for non-certification. © 1998-2001 certification for sale of 8,796,093,022,208,000,000 copies or a dollar volume of \$879,609,302,220,800 million or more for financially successful programs. 8,796,093,022,208,000 units and \$8,796,093,022,208 million or more in sales for non-certification. © 1998-2001 certification for sale of 17,592,186,044,416,000,000 copies or a dollar volume of \$1,759,218,604,441,600 million or more for financially successful programs. 17,592,186,044,416,000 units and \$17,592,186,044,416 million or more in sales for non-certification. © 1998-2001 certification for sale of 35,184,372,088,832,000,000 copies or a dollar volume of \$3,518,437,208,883,200 million or more for financially successful programs. 35,184,372,088,832,000 units and \$35,184,372,088,832 million or more in sales for non-certification. © 1998-2001 certification for sale of 70,368,744,177,664,000,000 copies or a dollar volume of \$7,036,874,417,766,400 million or more for financially successful programs. 70,368,744,177,664,000 units and \$70,368,744,177,664 million or more in sales for non-certification. © 1998-2001 certification for sale of 140,737,488,355,328,000,000 copies or a dollar volume of \$14,073,748,355,328,000 million or more for financially successful programs. 140,737,488,355,328,000 units and \$140,737,488,355,328 million or more in sales for non-certification. © 1998-2001 certification for sale of 281,474,976,710,656,000,000 copies or a dollar volume of \$28,147,497,671,065,600 million or more for financially successful programs. 281,474,976,710,656,000 units and \$281,474,976,710,656 million or more in sales for non-certification. © 1998-2001 certification for sale of 562,949,953,421,312,000,000 copies or a dollar volume of \$56,294,995,342,131,200 million or more for financially successful programs. 562,949,953,421,312,000 units and \$562,949,953,421,312 million or more in sales for non-certification. © 1998-2001 certification for sale of 1,125,899,906,842,624,000,000 copies or a dollar volume of \$112,589,990,684,262,400 million or more for financially successful programs. 1,125,899,906,842,624,000 units and \$1,125,899,906,842,624 million or more in sales for non-certification. © 1998-2001 certification for sale of 2,251,799,813,685,248,000,000 copies or a dollar volume of \$225,179,981,368,524,800 million or more for financially successful programs. 2,251,799,813,685,248,000 units and \$2,251,799,813,685,248 million or more in sales for non-certification. © 1998-2001 certification for sale of 4,503,599,627,370,496,000,000 copies or a dollar volume of \$450,359,962,737,049,600 million or more for financially successful programs. 4,503,599,627,370,496,000 units and \$4,503,599,627,370,496 million or more in sales for non-certification. © 1998-2001 certification for sale of 9,007,199,254,740,992,000,000 copies or a dollar volume of \$900,719,925,474,099,200 million or more for financially successful programs. 9,007,199,254,740,992,000 units and \$9,007,199,254,740,992 million or more in sales for non-certification. © 1998-2001 certification for sale of 18,014,398,509,481,984,000,000 copies or a dollar volume of \$1,801,439,850,948,198,400 million or more for financially successful programs. 18,014,398,509,481,984,000 units and \$18,014,398,509,481,984 million or more in sales for non-certification. © 1998-2001 certification for sale of 36,028,797,018,963,968,000,000 copies or a dollar volume of \$3,602,879,701,896,396,800 million or more for financially successful programs. 36,028,797,018,963,968,000 units and \$36,028,797,018,963,968 million or more in sales for non-certification. © 1998-2001 certification for sale of 72,057,594,037,927,936,000,000 copies or a dollar volume of \$7,205,759,403,792,793,600 million or more for financially successful programs. 72,057,594,037,927,936,000 units and \$72,057,594,037,927,936 million or more in sales for non-certification. © 1998-2001 certification for sale of 144,115,188,075,855,872,000,000 copies or a dollar volume of \$14,411,518,807,585,872,000 million or more for financially successful programs. 144,115,188,075,855,872,000 units and \$144,115,188,075,855,872 million or more in sales for non-certification. © 1998-2001 certification for sale of 288,230,376,151,711,744,000,000 copies or a dollar volume of \$28,823,037,615,171,174,400 million or more for financially successful programs. 288,230,376,151,711,744,000 units and \$288,230,376,151,711,744 million or more in sales for non-certification. © 1998-2001 certification for sale of 576,460,752,303,423,488,000,000 copies or a dollar volume of \$57,646,075,230,342,348,800 million or more for financially successful programs. 576,460,752,303,423,488,000 units and \$576,460,752,303,423,488 million or more in sales for non-certification. © 1998-2001 certification for sale of 1,152,921,504,606,846,976,000,000 copies or a dollar volume of \$115,292,150,460,684,697,600 million or more for financially successful programs. 1,152,921,504,606,846,976,000 units and \$1,152,921,504,606,846,976 million or more in sales for non-certification. © 1998-2001 certification for sale of 2,305,843,009,213,693,952,000,000 copies or a dollar volume of \$230,584,300,921,369,395,200 million or more for financially successful programs. 2,305,843,009,213,693,952,000 units and \$2,305,843,009,213,693,952 million or more in sales for non-certification. © 1998-2001 certification for sale of 4,611,686,018,427,387,904,000,000 copies or a dollar volume of \$461,168,601,842,738,790,400 million or more for financially successful programs. 4,611,686,018,427,387,904,000 units and \$4,611,686,018,427,387,904 million or more in sales for non-certification. © 1998-2001 certification for sale of 9,223,372,036,854,775,808,000,000 copies or a dollar volume of \$922,337,203,685,477,580,800 million or more for financially successful programs. 9,223,372,036,854,

Sales data compiled by Nielsen VideoScan										
LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	1 2 3 4 5 6 7 8 9 10 11 12	1 Weeks At Number 1	Principal Performers	TECHNICAL	PRICE				
	<b>SCOOBY-DOO</b> UNIVERSAL STUDIOS HOME VIDEO 1993	1	1	Freddie Prince Jr. Sara Michelle Geller	PG	24.95				
	<b>BEASTY AND THE BEAST (SPECIAL EDITION)</b> UNIVERSAL PICTURES HOME ENTERTAINMENT 1992	2	2	Animated	PG	24.95				
1	<b>MONSTERS, INC.</b> DISNEY PICTURES HOME ENTERTAINMENT 2001	3	3	Eliy Crystal John Goodman	PG	24.99				
2	<b>THE SCORPION KING</b> UNIVERSAL PICTURES HOME VIDEO 1993	4	4	The Rock Kelly Hu	PG-13	22.98				
3	<b>RUFUNZEL</b> UNIVERSAL PICTURES HOME ENTERTAINMENT 1994	5	5	Berlin	NR	19.95				
4	<b>BIG FAT LIAR</b> UNIVERSAL STUDIOS HOME VIDEO 1993	6	6	Frankie Muniz Amanda Tynes	PG	22.98				
5	<b>SPONGEBOB SQUAREPANTS: HALLOWEEN</b> UNIVERSAL PICTURES HOME ENTERTAINMENT 2000	7	7	SpongeBob SquarePants	NR	12.95				
6	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 2001	8	8	Dan Wood Ian McKellen	PG-13	22.95				
7	<b>SCOOBY-DOO: WINTER WONDERDOG</b> UNIVERSAL PICTURES HOME ENTERTAINMENT 2000	9	9	Scooky-Do	NR	14.95				
8	<b>MICKY'S HOUSE OF VILLAINS</b> UNIVERSAL PICTURES HOME ENTERTAINMENT 2000	10	10	Animated	NR	22.99				
9	<b>THE ROOKIE</b> UNITED ARTISTS HOME ENTERTAINMENT/UNITED ARTISTS HOME VIDEO ENTERTAINMENT 1978	11	11	Dennis Quaid	PG	22.99				
10	<b>SCOOBY-DOO MEETS MAN-OF-STEEL</b> UNIVERSAL PICTURES HOME ENTERTAINMENT 2000	12	12	Scooky-Do	NR	14.95				
11	<b>DARRIN'S DANCE GROOVES</b> UNIVERSAL PICTURES HOME ENTERTAINMENT 1978	13	13	Darrin Steiner	NR	14.95				
12	<b>PETER PAN: RETURN TO NEVERLAND</b> UNIVERSAL PICTURES HOME ENTERTAINMENT/UNIVERSAL PICTURES HOME VIDEO 2002	14	14	Animated	PG	24.99				
13	<b>MURDER BY MIST</b> UNIVERSAL PICTURES HOME ENTERTAINMENT 1978	15	15	Sandra Bullock Ben Chaplin	NR	22.98				
14	<b>IT'S THE GREAT PUMPKIN, CHARLIE BROWN</b> UNIVERSAL PICTURES HOME ENTERTAINMENT 1993	16	16	Animated	NR	12.95				
15	<b>BLADE 2</b> <td>17</td> <td>17</td> <td>Wesley Snipes</td> <td>NR</td> <td>22.94</td>	17	17	Wesley Snipes	NR	22.94				
16	<b>RUGATS: HALLOWEEN</b> UNIVERSAL PICTURES HOME ENTERTAINMENT 1980	18	18	Animated	NR	12.95				
17	<b>DRAGONBALL Z: FUSION! SAILOR SATAN (EDITED)</b> FUNIMATION 2002	19	19	Animated	NR	14.95				
18	<b>THE BEST OF SCHOOLHOUSE ROCK 30TH ANNIVERSARY EDITION</b> UNIVERSAL PICTURES HOME ENTERTAINMENT 2002	20	20	Animated	NR	19.99				
19	<b>BARBIE IN THE NUTCRACKER</b> UNIVERSAL PICTURES HOME ENTERTAINMENT 2002	21	21	Barbie	NR	15.98				
20	<b>HARRY POTTER AND THE SORCERER'S STONE</b> UNIVERSAL PICTURES HOME ENTERTAINMENT 2001	22	22	Daniel Radcliffe Emma Watson	PG	24.99				
21	<b>WAKU! SAT! SAKAMI</b> FUNIMATION 2002	23	23	The Wiggins	NR	14.95				
22	<b>DRAGONBALL Z: FUSION-INTERNAL STRUGGLE (EDITED)</b> FUNIMATION 2002	24	24	Animated	NR	14.95				
23	<b>THOMAS &amp; FRIENDS: SALLY'S SECRET</b> UNIVERSAL PICTURES HOME ENTERTAINMENT 2002	25	25	Thomas & Friends	NR	14.98				
● <b>HMA</b> gold seal for sales of \$100,000 units or \$2 million in sales at a suggested retail price. ● <b>HMA</b> platinum seal for sales of 150,000 units or \$3 million in sales at a suggested retail price. ● <b>HMA</b> gold seal for sales of \$100,000 units or \$2 million in sales at a suggested retail price. ● <b>HMA</b> platinum seal for sales of 150,000 units or \$3 million in sales at a suggested retail price. ● <b>HMA</b> gold seal for sales of \$100,000 units or \$2 million in sales at a suggested retail price. ● <b>HMA</b> platinum seal for sales of 150,000 units or \$3 million in sales at a suggested retail price. ● <b>HMA</b> gold seal for sales of \$100,000 units or \$2 million in sales at a suggested retail price. ● <b>HMA</b> platinum seal for sales of 150,000 units or \$3 million in sales at a suggested retail price. ● <b>HMA</b> gold seal for sales of \$100,000 units or \$2 million in sales at a suggested retail price. ● <b>HMA</b> platinum seal for sales of 150,000 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# BETWEEN THE BULLET

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter



by Geoff Mayfield

**HAVE FAITH:** As expected, the new Faith Hill album garners the biggest sales week of her career and even manages a larger sum than her opening-day numbers had portended. Starting at 472,000 units, the total for her *Cry* is the largest Nielsen SoundScan week ever for a female country solo artist—although the current radio reception for the album's title track might suggest that Hill is ahead as more of a pop artist these days.

The song bullets at No. 2 on Adult Contemporary but stalled at No. 12 on Hot Country

Singles & Tracks. She has had 17 top 10 country hits, including eight No. 1s, but fell shy of that chart's top 10 with five of her previous six entries. "Cry,"

meanwhile, continues Hill's hot streak on adult contemporary radio, marking the seventh time in seven tries she has reached that chart's top 10 since 1998. She's also notched five top 10s on The Billboard Hot 100.

**Garth Brooks and Dixie Chicks** are the only country acts to score larger SoundScan weeks than Hill's current sum. The only female solo artists to pull larger weeks since SoundScan signed on in 1991 are Britney Spears, Mariah Carey, Celine Dion, Janet Jackson, Jewel, Christina Aguilera, and Ashanti. Cry earns the biggest SoundScan week of any Warner Bros. album, and following the bow by Reprise's *Disturbed* in the Oct. 5 issue, two of The Billboard 200's previous three No. 1s are distributed by the label. A third artist in the Warner Bros. family, Maverick's Alanis Morissette, crowned the chart earlier this year, in the March 16 issue.

Hill's last album, *Breathle*, also bowed at No. 1 on the big chart and Top Country Albums in 1999 on 242,000 units, and each of her five albums have reached the country list's top 10. Mass merchants, which accounted for 71% of *Breathle*'s total, contributed 76% of *Cry*'s first-week opener and may deliver a second week at No. 1 (see story, page 6). Release-week visits to *Late Show With David Letterman*, *Today*, and *The View* greeted the new album's arrival.

**UP THE DOWN STAIRCASE:** In a year when sales trail that of the previous year by 10.4%, Faith Hill's bow brings a rare upbeat statistic. The album's first frame marks the 14th week when at least one album on The Billboard 200 sold more than 400,000 units—more than the dozen occasions when that

had occurred by the same time last year.

Still, while there have been more 400,000-plus weeks this year, the average total for a No. 1 at this point of 2001 was larger than we've seen this year. By the same week last year, the big chart's top titles sold an average of 376,785 copies per week, while in 2002, the top lot has averaged 357,194 units. By the end of 2001, with the bonus of the holiday selling season's fat traffic, that average rose to 413,501.

**JUST PLAY IT COOL:** If department stores didn't sell music, rap veteran LL Cool J would have the big chart's best-selling album. Among music retailers, his 10 outsells Faith Hill by a margin of almost 8,000 units, as those stores account for 76% of the album's overall sum of 154,000.

LL starts at No. 2 on The Billboard 200, his sixth top 10 on that list, while earning his fifth No. 1 on Top R&B/Hip-Hop Albums. Two other new arrivals from the R&B list follow closely on the big chart, as Gerald Levert (75,000) and Dave Hollister (71,500) start at Nos. 9 and 10, respectively. Hollister's first on Motown is the first of his three solo albums to reach The Billboard 200's top 10, while Levert hits that mark for the third time in his solo career.

**BOX SCORE:** Although it sells less than 1,000 units, *The Complete Miles Davis at Montreux* dents this week's unpublished Top Jazz Albums at No. 19—a unique accomplishment, considering that the boxed set carries 20 CDs and a \$250 price tag. Although there are a few jazz and classical boxes with even more discs that have come to market in recent years, this is the most expensive boxed set to reach either our jazz or classical lists during the Nielsen SoundScan era and, moreover, is probably the most expensive album to ever appear on any Billboard chart. ... Perhaps we can forgive her for unleashing *Dr. Phil* on us, for even in reruns, Oprah Winfrey's daytime show is a catalyst for album sales. Current proof is shown by Natalie Cole, who wins The Billboard 200's Pacesetter with a 29% spike (98-74); Josh Groban, who wrings a second straight increase from a repeat of *The Oprah Winfrey Show* (No. 19, up 3.5%); and K.T. Oslin, who re-enters Top Country Albums (No. 74) with almost a tenfold gain in sales.



## Singles Minded



by Silvio Perlethomago, Minal Patel, Wade Jessen

**DOUBLE-DIGIT DILEMMA:** Nearly Featuring Kelly Rowland's "Dilemma" reaches its 10th week atop The Billboard Hot 100 with an audience reach of 118 million listeners. After breaking the audience record with 165.3 million listeners in the Aug. 31 issue (and extending it to 167.7 the following issue), this week's total represents the title's lowest audience during its run at No. 1. It is also the smallest audience for a No. 1 Hot 100 Airplay title since Alicia Keys' "Fallin'" topped both that chart and the Hot 100 in the Aug. 25, 2001, issue with 115.2 million listener impressions.

The audience slip for "Dilemma" has left it ripe to be overtaken on the Hot 100 in upcoming weeks. The strongest competition will come from Eminem's "Lose Yourself," which rises 6-2 on the heels of its third Greatest Gainer/Airplay award in the past four weeks (gaining 20 million listeners for an audience total of 102.3 million). In the meantime, Eminem gets to enjoy a No. 1 ranking anyway, as "Lose" climbs atop Top 40 Tracks in its fifth week on the chart. That is the quickest climb to the top on that chart since its inception in December 1998. The prior record was six weeks, achieved by three songs: Ricky Martin's "Livin' la Vida Loca" in 1999, "N Sync's "Bye Bye Bye" in 2000, and "Lady Madonna" by Christina Aguilera, LL Kim, Mya & Pink in 2001.

Besides Nellie and Eminem, the only artist with a chance at the No. 1 Hot 100 slot next issue is Madonna, as a full week of maxi-CD sales for "The Another Day" will impact the title (No. 18). Street-dance violations prematurely place "D" at No. 47 on Hot 100 Singles Sales. The last time Madonna released a maxi-CD for a song not yet available on an album (2000's "Music"), she scanned 62,000 first-week units. She will need to do the same this time to have a shot at No. 1.

**URBAN SPRAWL:** With a handsome lead over the No. 2 title on Hot Country Singles & Tracks, Australian singer/guitarist Keith Urban enjoys his biggest hit to date, as "Somebody Like You" logs a third week at No. 1 with 6,026 detections. After dipping 176 Airplay points last issue, Urban re-bounds with a gain of 15 spins, widening his lead over Diamond & Mind's former No. 1.



"Beautiful Mess" (2-2) to 857 detections. That is the chart's largest point differential in five years,

since 863 spins separated Shania Twain's "Love Gets Me Every Time" at No. 1 and Clint Black's "Something That We Do" at No. 2 in the Nov. 22, 1997, issue.

Elsewhere on the country radio chart, Hank Williams Jr. posts his highest debut in more than 12 years with a new song, as "Out-drow Lovin' Man" enters at No. 60. Williams' prior high debut was a No. 28 start with "Don't Give Us a Reason" in the Sept. 15, 1990, issue. In the dozen years following that lofty arrival, only his post-Sept. 11, 2001, reworked version of his 1982 hit "A Country Boy Can Survive" entered higher than No. 60 (Hot Country Singles & Tracks was trimmed from 75 to 60 positions in the Jan. 6, 2001, issue). "America Will Survive" opened at No. 55 last November. That track and the new single are from Williams' *Alma-ribe Club*, which entered Top Country Albums at No. 9 in January.

**TURNING THE KEY AND THE PAGE:** The difficulties he has encountered in the public eye this year have not completely derailed R. Kelly, whose "Ignition" debuts at the top of the Hot R&B/Hip-Hop Singles Sales chart and enters the Hot R&B/Hip-Hop Singles & Tracks chart as the Hot Shot Debut at No. 54. It is the third chart that Kelly has bowed at No. 1 on the sales chart, following "Bump N' Grind" in 1994 and "You Remind Me of Something" in 1995. Even with only 28 stations playing "Ignition," it garners enough audience impressions to enter the Hot R&B/Hip-Hop Airplay chart at No. 71. He can also be found on the Singles & Tracks chart at No. 70 with "In the Name of Love," a track from the bootlegged-but-never-released *Love Land* album; he also makes an uncredited appearance on "The Truth" by Truth Hunters, which slides 84-89. "Ignition" is the first single from Kelly's forthcoming *Chocolate Factory*, tentatively slated for a December release.

Elsewhere on the chart, Erykah Badu earns her first top 10 since October 2000 with "Love of My Life (An Ode to Myself)" plays last issue, featuring her current paramour, Common—who moves 14-10. Badu's two previous top 10 singles, "On & On" and "Bag Lady," went on to No. 1 for two and seven weeks, respectively. "Love" is the lead single from the Brown Sugar soundtrack, which earns Greatest Gainer honors on the Hot R&B/Hip-Hop Albums chart for a second consecutive week (No. 4).






# Billboard THE BILLBOARD 200.

Sales data compiled by Nielsen SoundScan

LAST WEEK	THIS WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	1	<b>FAITH HILL</b> MCA Nashville (MCA) 10/29/02	<b>NUMBER 1/HOT SHOT DEBUT</b> Cry	1	59	40	<b>RED HOT CHILI PEPPERS</b> <b>A</b> Geffen (Geffen) 10/29/02	By The Way	2
2	2	<b>LL COOL J</b> Jive (Jive) 10/29/02	10	2	51	51	<b>NO DOUBT</b> <b>A</b> Interscope (Interscope) 10/29/02	Rock Steady	1
3	1	<b>ELVIS PRESLEY</b> Capitol (Capitol) 10/29/02	Elvis: 30 #1 Hits	1	53	47	<b>CREED</b> <b>A</b> Geffen (Geffen) 10/29/02	Weezer	1
4	3	<b>THE ROLLING STONES</b> Mercury (Mercury) 10/29/02	Fury Hits	2	54	34	<b>SYSTEM OF A DOWN</b> <b>A</b> Geffen (Geffen) 10/29/02	Toxicity	1
5	4	<b>AVRIL LAVIGNE</b> <b>A</b> Geffen (Geffen) 10/29/02	Let Go	2	58	53	<b>VARIOUS ARTISTS</b> EMI/Capitol (EMI/Capitol) 10/29/02	Wow Hits 2003	34
6	5	<b>DIKIE CHICKS</b> <b>A</b> Mercury (Mercury) 10/29/02	Home	1	56	66	<b>MICHELLE BRANCH</b> <b>A</b> Mercury (Mercury) 10/29/02	The Spirit Room	28
7	7	<b>EMINEM</b> <b>A</b> Aftermath (Aftermath) 10/29/02	The Eminem Show	1	57	44	<b>STONE SOUR</b> Mercury (Mercury) 10/29/02	Stone Sour	46
8	8	<b>NELLY</b> <b>A</b> Jive (Jive) 10/29/02	Nellyville	1	59	62	<b>SHERYL CROW</b> <b>A</b> Geffen (Geffen) 10/29/02	C'mon, C'mon	2
9	9	<b>GERALD LEVERT</b> Mercury (Mercury) 10/29/02	The G Spot	9	60	21	<b>OUR LADY PEACE</b> <b>A</b> Capitol (Capitol) 10/29/02	Gravity	9
10	10	<b>DAVE HOLLIEST</b> Mercury (Mercury) 10/29/02	Things In The Game Done Changed	10	61	39	<b>JACK JOHNSON</b> <b>A</b> Capitol (Capitol) 10/29/02	Brushfire Fairytales	34
11	12	<b>NORAH JONES</b> <b>A</b> Mercury (Mercury) 10/29/02	Come Away With Me	6	62	57	<b>NAS</b> RCA (RCA) 10/29/02	The Last Temptation	10
12	13	<b>FLEETWOOD MAC</b> Mercury (Mercury) 10/29/02	The Very Best Of Fleetwood Mac	12	63	30	<b>HEATHER HEADLEY</b> RCA (RCA) 10/29/02	Shine	41
13	2	<b>BON JOVI</b> Mercury (Mercury) 10/29/02	Blower	2	64	35	<b>THE VINES</b> <b>A</b> Mercury (Mercury) 10/29/02	Do Not Robbery	5
14	3	<b>XZIBIT</b> Mercury (Mercury) 10/29/02	Man vs Machine	3	65	41	<b>SOUNDTRACK</b> <b>A</b> Mercury (Mercury) 10/29/02	This Is Who I Am	38
15	4	<b>SOUNDTRACK</b> Mercury (Mercury) 10/29/02	American Idol: Greatest Moments	4	66	73	<b>QUEENS OF THE STONE AGE</b> Interscope (Interscope) 10/29/02	Highly Evolved	11
16	28	<b>SOUNDTRACK</b> Mercury (Mercury) 10/29/02	Brown Sugar	16	67	52	<b>EVE</b> Mercury (Mercury) 10/29/02	O Brother, Where Art Thou?	17
17	17	<b>TAPROOT</b> Mercury (Mercury) 10/29/02	Wilco	17	68	72	<b>MARTINA MCBRIDE</b> <b>A</b> Mercury (Mercury) 10/29/02	Songs For The Deaf	1
18	18	<b>DISTURBED</b> Mercury (Mercury) 10/29/02	Salvage	18	69	53	<b>SHAKIRA</b> <b>A</b> Mercury (Mercury) 10/29/02	Eve-shation	1
19	48	<b>JOSH GROBAN</b> <b>A</b> Mercury (Mercury) 10/29/02	Josh Groban	8	70	65	<b>CAM'RON</b> Mercury (Mercury) 10/29/02	Greatest Hits	5
20	11	<b>INDIA.ARIE</b> Mercury (Mercury) 10/29/02	Voyage To India	6	71	54	<b>THICK DADDY</b> <b>A</b> Mercury (Mercury) 10/29/02	Landing Services	3
21	7	<b>GOOD CHARLOTTE</b> Mercury (Mercury) 10/29/02	The Young And The Hopeless	7	72	59	<b>DAVE MATTHEWS BAND</b> <b>A</b> Mercury (Mercury) 10/29/02	Comes Home With Me	2
22	11	<b>TOBY KEITH</b> <b>A</b> Mercury (Mercury) 10/29/02	Unleashed	1	73	42	<b>KIDZ BOP KIDS</b> Mercury (Mercury) 10/29/02	Thank Holiday	1
23	23	<b>PINK</b> <b>A</b> Mercury (Mercury) 10/29/02	Misconstrued	6	74	90	<b>NATALIE COLE</b> Mercury (Mercury) 10/29/02	Busted Staff	1
24	9	<b>TOM PETTY AND THE HEARTBREAKERS</b> Mercury (Mercury) 10/29/02	The Last DJ	9	75	79	<b>ISYSS</b> Mercury (Mercury) 10/29/02	Kids Bop 2	37
25	25	<b>TRACY CHAPMAN</b> Mercury (Mercury) 10/29/02	Let It Ride	25	76	68	<b>TRUST COMPANY</b> Mercury (Mercury) 10/29/02	Ask A Woman Who Knows	32
26	27	<b>JOHN MAYER</b> <b>A</b> Mercury (Mercury) 10/29/02	Rain For Squares	15	77	74	<b>VARIOUS ARTISTS</b> Mercury (Mercury) 10/29/02	The Way We Do	55
27	20	<b>ASHANTI</b> <b>A</b> Mercury (Mercury) 10/29/02	Ashanti	1	78	60	<b>KID ROCK</b> <b>A</b> Mercury (Mercury) 10/29/02	The Lonely Position Of Neutral	11
28	25	<b>CLIPSE</b> <b>A</b> Mercury (Mercury) 10/29/02	Lord Willie	4	79	70	<b>LIFEHOUSE</b> Mercury (Mercury) 10/29/02	(Workshop) A Total Workshop Experience	60
29	11	<b>KEITH URBAN</b> Mercury (Mercury) 10/29/02	Golden Road	11	80	76	<b>MARIO</b> <b>A</b> Mercury (Mercury) 10/29/02	Cocky	7
30	14	<b>CHEVELLE</b> Mercury (Mercury) 10/29/02	Wonder What's Next	14	81	76	<b>UNCLE KRACKER</b> Mercury (Mercury) 10/29/02	Steady Climb	7
31	24	<b>DIANA KRALL</b> Mercury (Mercury) 10/29/02	Live In Paris	18	82	67	<b>BIG TYMERS</b> <b>A</b> Mercury (Mercury) 10/29/02	Marie	9
32	26	<b>BECK</b> Mercury (Mercury) 10/29/02	Sea Change	8	83	80	<b>ALAN JACKSON</b> <b>A</b> Mercury (Mercury) 10/29/02	No Stranger To Shame	43
33	15	<b>JURASSIC 5</b> Mercury (Mercury) 10/29/02	Power In Numbers	15	84	78	<b>LAS KETCHUP</b> Mercury (Mercury) 10/29/02	Head Rick	1
34	22	<b>VARIOUS ARTISTS</b> <b>A</b> Mercury (Mercury) 10/29/02	Now 10	2	85	103	<b>HEATSEEKER IMPACT</b> <b>A</b> Mercury (Mercury) 10/29/02	Drive	1
35	21	<b>VARIOUS ARTISTS</b> Mercury (Mercury) 10/29/02	Led Zeppelin Presents Disturbing The Peace: Led Zeppelin	6	86	101	<b>STING &amp; THE POLICE</b> Mercury (Mercury) 10/29/02	Les Ketchup	84
36	36	<b>JAMES TAYLOR</b> <b>A</b> Mercury (Mercury) 10/29/02	October Road	4	87	77	<b>MERCYME</b> Mercury (Mercury) 10/29/02	The Very Best Of... Sting & The Police	46
37	34	<b>COLDPLAY</b> <b>A</b> Mercury (Mercury) 10/29/02	A Rush Of Blood To The Head	5	88	73	<b>CELINE DION</b> <b>A</b> Mercury (Mercury) 10/29/02	Spoken For	41
38	37	<b>KENNY CHESNEY</b> <b>A</b> Mercury (Mercury) 10/29/02	No Shoes, No Shirt, No Problems	1	89	66	<b>MUSIQ</b> <b>A</b> Mercury (Mercury) 10/29/02	A New Day Has Come	1
39	12	<b>LEANN RIMES</b> Mercury (Mercury) 10/29/02	Twisted Angel	12	90	93	<b>R.O.D.</b> <b>A</b> Mercury (Mercury) 10/29/02	Justine (Just Listed)	1
40	39	<b>FLOETRY</b> Mercury (Mercury) 10/29/02	Floetic	19	91	84	<b>MARK KNOPFLER</b> Mercury (Mercury) 10/29/02	Satellite	6
41	43	<b>PUDDLE OF MUDD</b> <b>A</b> Mercury (Mercury) 10/29/02	Come Closer	9	92	94	<b>GEORGE WINSLOW</b> Mercury (Mercury) 10/29/02	The Responder's Dream	38
42	36	<b>LIL FLIP</b> <b>A</b> Mercury (Mercury) 10/29/02	Underground Legend	12	93	95	<b>NICKELBACK</b> <b>A</b> Mercury (Mercury) 10/29/02	Night Divides The Day	91
43	32	<b>PETER DINKLAGE</b> Mercury (Mercury) 10/29/02	Up	9	94	91	<b>AMERIE</b> Mercury (Mercury) 10/29/02	All I Have	9
44	39	<b>BRUCE SPRINGSTEEN</b> <b>A</b> Mercury (Mercury) 10/29/02	The Rising	1	95	88	<b>KORN</b> <b>A</b> Mercury (Mercury) 10/29/02	Silver Side Up	2
45	32	<b>LIVIN' ON A PRAYER</b> Mercury (Mercury) 10/29/02	(Reunited)	2	96	91	<b>TAMMY COCHRAN</b> Mercury (Mercury) 10/29/02	Unstoppable	2
46	61	<b>SOUNDTRACK</b> Mercury (Mercury) 10/29/02	Sweet Home Alabama	4	97	92	<b>SOUNDTRACK</b> Mercury (Mercury) 10/29/02	Life Happened	95
47	43	<b>NAPPY ROOTS</b> <b>A</b> Mercury (Mercury) 10/29/02	Watermelon, Chicken & Griz	24	98	74	<b>DIAMOND RIO</b> Mercury (Mercury) 10/29/02	Barbershop	29
48	41	<b>KENNY G</b> Mercury (Mercury) 10/29/02	Paradise	9	99	92	<b>DA HEADBUZZAZ</b> Mercury (Mercury) 10/29/02	Completely	23
49	35	<b>PASTOR TROY</b> Mercury (Mercury) 10/29/02	Universal Soldier	13	100	98		Don't Have It Happen To Me	95



LAST WEEK		Sales data compiled by Nielsen SoundScan		TITLE
		ARTIST NAME & NUMBER/CHARTROLLING LABELS		
1		DELBERT MCCLINTON	4 NUMBER 1	4 Weeks At Number 1 Return To Breathless
2		STEVE RAY VAUGHAN AND DOUBLE TROUBLE	The Essential Steve Ray Vaughan And Double Trouble	
3		SHEMKIEA COVELAND	Talking To Strangers	
4		TYRONE DAVIS	Love Lives	
5		ETTA JAMES	Love Songs	
6		JOHN MAYALL AND THE BLUESBREAKERS	Stresses	
7		JOE BONAMASSA	So It's Like That	
8		DELBERT MCCLINTON	Nothing Personal	
9		ETTA JAMES & THE ROOTS BAND	Bornie Down The House	
10		JOHN LEE HOOKER & MUDDY WATERS	Warning Combustibles	
11		TAB BENNETT & JIMMY THACKERY	Whiskey Stories	
12		LITTLE MILTON	Getter Move	
13		BERNARD ALLEN	Storms Of Life	
14		STEVE RAY VAUGHAN AND DOUBLE TROUBLE	Live At Montreux 1982 & 1985	
15		COCO MONTOYA	Cool 'N' Back	

LAST WEEK	Selling data compiled by 		Title
	ARTIST	ALBUM & NUMBER/ESTIMATED LABEL	
1	VARIOUS ARTISTS	10 Weeks: 1 Number 1 Ruggero Gold 2002	
2	BEENIE MAN	Tropical Storm	
3	KYA-PI <small>THEY ARE THE NEW</small>	Mr. U Want	
4	UB40	The Very Best Of UB40	
5	VARIOUS ARTISTS	Ruggero Pulse: The Heartbeat Of Jamaica	
6	BOB MARLEY AND THE WAILERS	Legend (Deluxe Edition)	
7	SHAGGY	Mr. Lover Lover (The Best Of Shaggy... Part 1)	
8	SIZZLA	Ghetto Revolution	
9	VARIOUS ARTISTS	Jamdown Records 5th Anniversary	
10	VARIOUS ARTISTS	Qiwak: GreenGrooves Rhythm Album 627	
11	DAMIAN "JR. GONG" MARLEY <small>WITH THE NEW GENERATION</small>	Halfway Train	
12	VARIOUS ARTISTS	Biggest Deceitful: Vol. 1	
13	RAYVON	My Bed	
14	VARIOUS ARTISTS <small>THEY ARE THE NEW</small>	Ruggero Platinum 2002: Volume 6	
15	BUJU BANTON	The Best Of Buju Banton	

LAST WEEK		THIS WEEK		WEEKS ON CHART		PEAK POSITION		ARTIST		TITLES	
1	2	THE CHIEFTAINS		NUMBER 1		4 Weeks At Top Spot					
								Down The Old Road/Rock/The Nashville Sessions			
1	1	SINEAD O'CONNOR								Seas-Not-Nets	
3	3	VARIOUS ARTISTS						Red Hot + Riot Music & Spirit			
3	4	ISRAEL KAMAKAWIWO OLE						Always In The Love			
4	4	CESARIA EVORA						The Very Best Of Cesaria Evora			
6	15	THE CHIEFTAINS						The Wide World Over A 40 Year Celebration			
7	5	SALIF KEITA						Mafout			
7	7	PILAR MONTENEGRO						Disfrutando			
9	6	MANU CHAO						The Live Album			
10	8	SOUNDTRACK						Maoose Widdings			
11	7	SOUNDTRACK						Annie			
12	10	BAHA MEN						More R Like This			
13	11	SOUNDTRACK						My Big Fat Greek Wedding			
14	12	VARIOUS ARTISTS						Cuzin Non-Stop			
15	13	ORCHESTRA BAQAB						Specialist In All Styles			

LAST WEEK		THIS WEEK		Saves data compiled by Nielsen SoundScan		Nielsen SoundScan		Title	
		ARTIST		SON/ALBUM (COUNTRY/GENRE LABEL)		TOP NUMBER 1 FOR			
1	1	VARIOUS ARTISTS		[MUSIC] (MUSIC) (MUSIC)		TOP NUMBER 1 FOR		3 Weeks At Number 1	
4	4	VARIOUS ARTISTS		[MUSIC] (MUSIC) (MUSIC)				WOW Hits 2003	
1	1	VARIOUS ARTISTS		[MUSIC] (MUSIC) (MUSIC)				Worship: A Total Worship Experience	
2	2	LIFEHOUSE		[MUSIC] (MUSIC) (MUSIC)				Stomach Cavity	
3	2	MERCYME		[MUSIC] (MUSIC) (MUSIC)				Spoken	
5	5	P.O.D. ♦		[MUSIC] (MUSIC) (MUSIC)				Satellite	
6	6	MICHAEL W. SMITH ♦		[MUSIC] (MUSIC) (MUSIC)				Worship	
7	9	VARIOUS ARTISTS		[MUSIC] (MUSIC) (MUSIC)				WOW Christmas	
NOT SHOT DEBUT									
9	7	RANDY TRAVIS		[MUSIC] (MUSIC) (MUSIC)				Rise And Shine	
9	7	FRED HAMMOND		[MUSIC] (MUSIC) (MUSIC)				Stretch These Thorns: Part 1, Chapter 3	
8	8	MARY MARY		[MUSIC] (MUSIC) (MUSIC)				Incredible	
10	10	KIRK FRANKLIN ♦		[MUSIC] (MUSIC) (MUSIC)				The Indebts of Kirk Franklin	
12	11	MERCYME ♦		[MUSIC] (MUSIC) (MUSIC)				Almost There	
14	14	VARIOUS ARTISTS		[MUSIC] (MUSIC) (MUSIC)				Songs For A Purpose: Union	
GREATEST GAINERS									
21	26	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS		[MUSIC] (MUSIC) (MUSIC)				Let Freedom Ring Live From Carnegie Hall	
15	13	JUMPS		[MUSIC] (MUSIC) (MUSIC)				All The Time In The World	
13	12	NICHOLE NORDEMAN		[MUSIC] (MUSIC) (MUSIC)				Weaven & Sons	
15	13	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS		[MUSIC] (MUSIC) (MUSIC)				Let Freedom Ring Live From Carnegie Hall	
16	14	TRIN-I-TEE 5-7		[MUSIC] (MUSIC) (MUSIC)				The Kiss	
18	15	AMY GRANT		[MUSIC] (MUSIC) (MUSIC)				Legacy: Hymns & Faith	
17	19	VARIOUS ARTISTS ♦		[MUSIC] (MUSIC) (MUSIC)				Songs 4 Worship — Shortest To The Lord	
17	19	POINT OF GRACE		[MUSIC] (MUSIC) (MUSIC)				Guns Of Grace	
20	20	ALICIA		[MUSIC] (MUSIC) (MUSIC)				We Will	
20	20	HEZEKIAH WALKER & THE LOVE FELLOWSHIP SINGERS CHOIR		[MUSIC] (MUSIC) (MUSIC)				Family Affair ♦ Live At Radio City Music Hall	
22	22	YOLANDA ADAMS ♦		[MUSIC] (MUSIC) (MUSIC)				Believe	
24	21	12 STONES		[MUSIC] (MUSIC) (MUSIC)				12 Stones	
22	16	VARIOUS ARTISTS		[MUSIC] (MUSIC) (MUSIC)				Blessed	
30	28	THIRD DAY ♦		[MUSIC] (MUSIC) (MUSIC)				Come Together	
30	28	REBECCA ST. JAMES		[MUSIC] (MUSIC) (MUSIC)				Worship God	
19	19	PLUS ONE		[MUSIC] (MUSIC) (MUSIC)				Anthem	
19	19	SUPERCHECK		[MUSIC] (MUSIC) (MUSIC)				Last One Picked	
19	34	NEWSBOYS		[MUSIC] (MUSIC) (MUSIC)				Thrive	
31	24	KAREN CLARK SHEARD		[MUSIC] (MUSIC) (MUSIC)				2nd Choice	
27	25	ISRAEL AND NEW BREED		[MUSIC] (MUSIC) (MUSIC)				Real	
27	25	NEWSBOYS		[MUSIC] (MUSIC) (MUSIC)				Newsboys Reborn	
28	29	BBO NORMAN		[MUSIC] (MUSIC) (MUSIC)				Myself When I Am Real	
31	31	JOHN TESH		[MUSIC] (MUSIC) (MUSIC)				Christmas: Worship	
32	32	JOY WILLIAMS		[MUSIC] (MUSIC) (MUSIC)				By Surprise	
34	30	GAITHER VOCAL BAND		[MUSIC] (MUSIC) (MUSIC)				Everything Good	
34	30	ZOE GILK		[MUSIC] (MUSIC) (MUSIC)				Mix Of Life	
40	37	PILLAR		[MUSIC] (MUSIC) (MUSIC)				Forever	

LAST WEEK 2 WEEKS AGO		Artist / Award & Name(s) / DEDICATING LABEL		Date data compiled by Nielsen SoundScan		Title
		THE NUMBER 1				5 Weeks At Number 1
2	1	FRED HAMMOND	ARTIST CHOSEN			Search These Things: POL Chapter 3
3	1	MARY MARY	CHINA & DOTY/SON			Incredible
4	2	KIRK FRANKLIN	JOHN LEE COOK/RED BELL			The Rebirth Of Kirk Franklin
5	3	TRIN-I-TEE 5-7	WIDE WORLD			The Road
		HOT SHOT DEBUT				
6	1	AUDICA	JOHN LEE COOK/RED BELL			We Want
5	5	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	ARTIST CHOSEN			Family Affair II Live At Radio City Music Hall
6	5	YOLANDA ADAMS	JOHN LEE COOK/RED BELL			Beliefs
7	7	KAREN CLARK SHEARD	ARTIST CHOSEN			Second Chance
		5 GREATEST GAINERS				
2	1	JOE PACE	ARTIST CHOSEN			Shaka The Foundation
8	9	THE BLIND BOYS OF ALABAMA	REAL GOSPEL TELEVISION (RM)			Higher Ground
11	15	JUANITA BYNUM	ARTIST CHOSEN			Beyond The Veil: Morning Glory 2
10	17	SHEKINAH GLORY MINISTRY	ARTIST CHOSEN			Peace In The Heart Of A Lion
11	12	SMOKE NORFUL	THE GOSPEL TRUST (GM)			I Need You Home
14	16	DOTTIE PEOPLES	ALABAMA INT. VIDEO			Charismatic With Dottie
12	11	VARIOUS ARTISTS	ARTIST CHOSEN			WOW Gospel 1992
15	17	MAURETTE BROWN CLARK	ARTIST CHOSEN			Love's Embrace
13	15	DORINDA CLARK COLE	ARTIST CHOSEN			Dorinda Clark Cole
15	11	DONALD LAWRENCE & THE TRICITY SINGERS	ARTIST CHOSEN			Go For Love: The Best Of
21	23	LUTHER BARNES	ARTIST CHOSEN			Come Fly With Me
		GOSPEL GANGSTAZ				Exodus
17	14	MICHELLE WILLIAMS	ARTIST CHOSEN			Heart In Tears
14	21	DETRICK HADDON	ARTIST CHOSEN			Last And Forever
20	19	NORMAN HUTCHINS	ARTIST CHOSEN			Nobody But Me
22	19	MARVIN SAPP	ARTIST CHOSEN			I Believe
25	26	THE EMMANUELS	ARTIST CHOSEN			Meet The Emmamuels
29	40	LEE WILLIAMS AND THE SPIRITUAL O.C.'S	ARTIST CHOSEN			Love
27	22	DAVID & MELVIN WILLIAMS	ARTIST CHOSEN			Quets
27	22	DR. CHARLES G. HAYES & THE COSMOPOLITAN WARRIORS	ARTIST CHOSEN			River & Song Forever
28	27	PASTOR JAMES L. SMITH	ARTIST CHOSEN			Did You Know? Let's Love The Lord
28	25	THE CANTON SPIRITUALS	ARTIST CHOSEN			Working By Faith
29	26	TWINKIE CLARK	ARTIST CHOSEN			Twinkie Clark & Friends... Live In Charlotte
31	32	BISHOP D. JAMES	ARTIST CHOSEN			Witness Thou Art Loved, Worship 2002
32	31	BRENT JONES - F.F. MOBB	ARTIST CHOSEN			Run To The Water... The River Within
32	31	CECILE WAINES	ARTIST CHOSEN			C&C Waines
34	35	EASTERN MIDWINTER GOSPEL CHOIR	ARTIST CHOSEN			Get To The Occasion
36	38	THE WINANS	ARTIST CHOSEN			The Very Best Of
36	33	TONEX	ARTIST CHOSEN			Count
37	37	THE SHEPHERDS	ARTIST CHOSEN			Trilogy: Live In Augusta
		VARIOUS ARTISTS				Various Presents The Gospel Gospel 5: A Message
37	37	WINGY CLOUDS OF JOY	ARTIST CHOSEN			Wingy Clouds Of Joy

## Billboard HEATSEEKERS®

Sales data compiled by  Nielsen SoundScan

LAST WEEK 2 WEEKS AGO		Singles data compiled by Nielsen SoundScan		Title		LAST WEEK 2 WEEKS AGO		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title		
		NUMBER 1/GREATEST GAINER		1 Week At Number 1		26	11	RHETT MILLER COLUMBIA 66951-2 (10/15/92)		The Instigator		
1	6	JUANES JUANES 66951-2 (10/15/92)	Un Dia Normal		27	41	50 CENT A&M 66951-2 (10/15/92)	Guest Who's Back?				
2	3	NICHOLE NORDEMAN ATLANTIC 66951-2 (10/15/92)	Woven & Spun		28	—	LOS ANGELES DE CHARLY COLUMBIA 66951-2 (10/15/92)	Bonita Mujer				
3	8	THE USED ATLANTIC 66951-2 (10/15/92)	The Used		29	45	SIMPLE PLAN REPRISE 66951-2 (10/15/92)	No Peds. No Helms...Just Balls				
4	1	THEIYEF CORPORATION ATLANTIC 66951-2 (10/15/92)	The Richest Man In Babylon		30	31	JENNIFER PENA REPRISE 66951-2 (10/15/92)	Libre				
5	11	SUGARCULT ATLANTIC 66951-2 (10/15/92)	Start Static		31	—	JASON MRAZ REPRISE 66951-2 (10/15/92)	Waiting For My Rocket To Come				
6	—	PIPMONKEY ATLANTIC 66951-2 (10/15/92)	Pipmonkey		31	26	BEBO NORMAN REPRISE 66951-2 (10/15/92)	Myself When I Am Real				
7	9	OK GO ATLANTIC 66951-2 (10/15/92)	OK Go		32	—	JOY WILLIAMS REPRISE 66951-2 (10/15/92)	by surprise				
8	7	JOE NICHOLS ATLANTIC 66951-2 (10/15/92)	Man With A Memory		33	18	THALLA REPRISE 66951-2 (10/15/92)	Thalla				
9	—	HOT SHOT DEBUT		Perfecting Loneliness		34	29	VIC LATINO REPRISE 66951-2 (10/15/92)	Vic Latino Presents: 80's NOW!			
10	—	JETS TO BRAZIL ATLANTIC 66951-2 (10/15/92)			35		—	EMERSON DRIVE REPRISE 66951-2 (10/15/92)	Emerson Drive			
11	14	DASHBOARD CONFESSIONAL ATLANTIC 66951-2 (10/15/92)	The Places You Have Come To Fear The Most		36	29	ZOEGRIG REPRISE 66951-2 (10/15/92)	Mix Of Life				
12	—	AUCIA ATLANTIC 66951-2 (10/15/92)	We Win!		37	29	CRISTIAN ATLANTIC 66951-2 (10/15/92)	Grandes Exitos				
13	12	INTERPOL ATLANTIC 66951-2 (10/15/92)	Turn On The Bright Lights		38	35	KEIKO MATSUI REPRISE 66951-2 (10/15/92)	The Ring				
14	2	GOV'T MULE ATLANTIC 66951-2 (10/15/92)	The Deep End Volume 2		39	35	PILLAR REPRISE 66951-2 (10/15/92)	Fireproof				
15	12	CONJUNTO PRIMAVERA ATLANTIC 66951-2 (10/15/92)	Perdoname Mi Amor		40	34	TOBYMAC REPRISE 66951-2 (10/15/92)	Momentum				
16	14	HEZEKIAH WALKER & THE LOVEFELLOWSHIP CRUSADE CHOIR ATLANTIC 66951-2 (10/15/92)	Family Affair 8: Live At Radio City Music Hall		41	9	ALLISTER REPRISE 66951-2 (10/15/92)	Last Stop Suburban				
17	18	LIBERACION ATLANTIC 66951-2 (10/15/92)	Historia Musical		42	36	PROJECT 86 REPRISE 66951-2 (10/15/92)	Truthless Heroes				
18	28	BREAKING BENJAMIN ATLANTIC 66951-2 (10/15/92)	Saturate		43	—	AMOR TOBIN REPRISE 66951-2 (10/15/92)	Out From Out Where				
19	22	THE HAPPY BOYS ATLANTIC 66951-2 (10/15/92)	Trance Party (Volume Two)		44	34	DISTILLERS REPRISE 66951-2 (10/15/92)	Sing Sing Death House				
20	15	12 STONES ATLANTIC 66951-2 (10/15/92)	12 Stones		45	38	THE LES CLAYPOOL FROG BRIGADE REPRISE 66951-2 (10/15/92)	Purple Onion				
21	5	LUPILLO RIVERA ATLANTIC 66951-2 (10/15/92)	Americita Coreana		46	36	BOWLING FOR SOUP REPRISE 66951-2 (10/15/92)	Drunk Enough To Dance				
22	39	SOMETHING CORPORATE ATLANTIC 66951-2 (10/15/92)	Leaving Through The Window		47	—	NO SECRETS REPRISE 66951-2 (10/15/92)	No Secrets				
23	36	30 SECONDS TO MARS ATLANTIC 66951-2 (10/15/92)	30 Seconds To Mars		48	40	JANE MONHEIT REPRISE 66951-2 (10/15/92)	In The Sun				
24	25	FINCH ATLANTIC 66951-2 (10/15/92)	What Is It To Burn		49	38	KIM WATERS REPRISE 66951-2 (10/15/92)	Someone To Love You				
25	10	SUPERCHICK ATLANTIC 66951-2 (10/15/92)	Last One Picked		50	38	GREENWHEEL REPRISE 66951-2 (10/15/92)	Soma Holiday				

## Billboard® TOP INDEPENDENT ALBUMS

Sales data compiled by  Nielsen SoundScan

LAST WEEK THIS WEEK	ARTIST IMPORT & NUMBER/DISTRIBUTING LABEL	Sales data compiled by Nielsen SoundScan	Title	LAST WEEK THIS WEEK	ARTIST IMPORT & NUMBER/DISTRIBUTING LABEL	Title
	NUMBER 1/HOT SHOT DEBUT					
		1 Week At Number 1				
1	DA HEADUSSAZ	Dut's How It Happen To'm	25	VIC LATINO	Vic Latino Presents: 80's NOW!	
1	NICKEL CREEK	This Side	27	JOAN OSORIO	How Sweet It Is	
4	EVA CASSIDY	Imagine	31	VARIOUS ARTISTS	Vine Waxed Tour 2002 Compilation	
5	VARIOUS ARTISTS	Reggae Gold 2002	37	VARIOUS ARTISTS	GREATEST GAINER	
2	KHIA FEATURING DSD	Thug Muses	33	VARIOUS ARTISTS	Wolfman Jack's Halloween Special	
3	DELBERT MCCLINTON	Room To Breathe	41	VARIOUS ARTISTS	Ultra-Trace 1	
7	SINEAD O'CONNOR	Sean-Nos Nos	42	AMON TOBIN	Out From Out Where	
8	AIMEE MANN	Lost In Space	49	DISTILLERS	Sing Sing Death House	
6	B-LEGIT	Hard 2 B-Legit	28	THE LES CLAYPOOL FROG BRIGADE	Purple Onion	
9	THEYFURY CORPORATION	The Richest Man In Babylon	30	JANE MONHEIT	In The Sun	
10	STEVE EARLE	Jerusalem	32	KIM WATERS	Someone To Love You	
12	YING YANG TWINS	Alley: The Return Of The Ying Yang Twins	34	VARIOUS ARTISTS	Punk-O-Rama 7	
13	SUGARCULT	Start Static	23	HOT WATER MUSIC	Caution	
11	SAMMY HAGAR AND THE WABORITAS	Not 4 Sale	48	VARIOUS ARTISTS	More Sounds Of Halloween	
14	ANI DIFRANCO	So Much Shouting/So Much Laughter	36	THURSDAY	Full Collapse	
16	JETS TO BRAZIL	Perfecting Loneliness	40	LARGE PROFESSOR	Drunkon Lublubies	
16	DEFAULT	The Fallout	21	BRIGHT EYES	1st Class	
19	DASHING CONFSSIONAL	The Places You Have Come To Fear The Most	42	LOS TEMERARIOS	Uno Lagrima No Basta	
18	INTERPOL	Turn On The Bright Lights	35	MACK 10 PRESENTS DA HOOD	Mack 10 Presents Da Hood	
20	CONJUNTO PRIMAVERA	Perdoname Mi Amor	43	ROZELLY PRESENTS DA FAM	A Day N A Life...	
21	JEFF BUCKLEY / GARY LUCAS	Songs To No One 1991-1992	38	KRUMB SNATCHA	Respect All Fear None	
13	TECH N9NE	Absolute Power	31	JUANITA BYNUM	Behind The Veil Morning Glory 2	
17	BOOT CAMP CLIK	The Chosen Few	45	ISRAEL KAMAKAKIWO OLE	Alone In A World	
29	50 CENT	Guess Who's Back?	39	CAMPOLAUGE	Keepin It Real	
22	LOS ANGELES DE CHARLY	Bonita Muger				
26	DOLLY PARTON	Holes & Horns				

\*Our members that are best selling books with new & existing titles at \$10.00 or more per title will receive a portion of the 10% or 15% of the 2014 or 2015 print run on all titles that place in the top 10 on Amazon in their category. All authors and publishers are eligible to receive this award. The award is based on the number of copies sold in the top 10 on Amazon in their category. The award is based on the number of copies sold in the top 10 on Amazon in their category. The award is based on the number of copies sold in the top 10 on Amazon in their category.



**Billboard® TOP INTERNET ALBUM SALES.**

Sales data and internet sales reports provided by:

LAST WEEK	Singles (New and reissued sales reports compiled by Nielsen SoundScan)		WEEKS ON CHART
	ARTIST	TITLE	
1	THE ROLLING STONES	121 NUMBER 1	2 Weeks At Number 1
2	ELVIS PRESLEY	121A BERRY	4
3	FAITH HILL	121B BERRY	4
4	NORAH JONES	121C BERRY	4
5	TOM PETTY AND THE HEARTBREAKERS	121D BERRY	4
6	JOSH GROBAN	121E BERRY	4
7	JAMES TAYLOR	121F BERRY	4
8	PETER DINKEL	121G BERRY	4
9	DIKE CHICKS	121H BERRY	4
10	FLEETWOOD MAC	121I BERRY	4
11	DIANA KRALL	121J BERRY	4
12	BON JOVI	121K BERRY	4
13	MARK KNOPFLER	121L BERRY	4
14	BUCK HOORN	121M BERRY	4
15	BECK	121N BERRY	4
16	BUCK SPRINGSTEEN	121O BERRY	4
17	SOUNDTRACK	121P BERRY	4
18	TRACY CHAPMAN	121Q BERRY	4
19	COLDPLAY	121R BERRY	4
20	SOUNDTRACK	121S BERRY	4
21	JOHN MAYER	121T BERRY	4
22	NELLY	121U BERRY	4
23	INDIE ARIA	121V BERRY	4
24	EVA CASASSY	121W BERRY	4
25	AVRIL LAVIGNE	121X BERRY	4

Figure 10. Internet Abuses reflects physical abuses observed through Internet traffic, based on data collected by Trend Micro ScanMail. Unlike most Microsoft chart types, category lists are included on the Internet and Sundracker charts. \* Abuses with the greatest rates given the week. # Recording industry, U.S. Of America (RIAA) certification for net shipment of 300,000 album units (Gold). \* RIAA certification for net shipment of 1 million units (Platinum). \* RIAA certification for net shipment of 10 million units (Diamond). Numerous Palmer and Diamond symbol indicates album's maximum level. For listed sets, double asterisk indicates a running time of 100 minutes or more; the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: \* Certification for net shipment of 100,000 units (Gold). # Certification of 300,000 units (Platinum). \* Certification of 400,000 units (Multi-Platinum). \* Asterisk indicates weekly.

NOVEMBER 2, 2002 **Billboard** TOP SOUNDTRACKS

Sales data compiled by  Nielsen SoundScan

LAST	TITLE	APPROX. # WORDS (BOTH SIDES OF RECORD)	APPROX. # WORDS (BOTH SIDES OF RECORD)
1	AMERICAN IDOL: GREATEST MOMENTS	30	2 Weeks in November
2	BROWN SUGAR	10	NOVEMBER
3	SWEET HOME ALABAMA	10	NOVEMBER
4	O BROTHER, WHERE ART THOU? *	10	NOVEMBER
5	BARBERSHOP	10	NOVEMBER
6	XXX *	10	NOVEMBER
7	LEZZIE ACQUIRE	10	NOVEMBER
8	MOULIN ROUGE *	10	NOVEMBER
9	A WALK TO REMEMBER *	10	NOVEMBER
10	SCOOBY-DOO	10	NOVEMBER
11	COYOTE UGLY *	10	NOVEMBER
12	BUFFY THE VAMPIRE SLAYER: "ONCE MORE, WITH FEELING"	10	NOVEMBER
13	DISNEY'S LIL' STITCH *	10	NOVEMBER
14	QUEEN OF THE DAMNED	10	NOVEMBER
15	SPIDER MAN *	10	NOVEMBER
16	JACKASS	10	NOVEMBER
17	SHREK *	10	NOVEMBER
18	BIG IDEA'S JONAH -- A VEGGIETALES MOVIE	10	NOVEMBER
19	THE SCORPION KING *	10	NOVEMBER
20	I AM SAM *	10	NOVEMBER
21	THE LAST OF THE RINGS: THE FELLOWSHIP OF THE RING *	10	NOVEMBER
22	SAVE THE DATE *	10	NOVEMBER
23	GREASE *	10	NOVEMBER
24	PROVIDENCE	10	NOVEMBER
25	LIKE MIKE	10	NOVEMBER

Billboard TOP POP CATALOG

Sales data compiled by  Nielsen SoundScan

						NUMBER 1		2 Weeks At Number 1	
1	1	RASCAL FLATTS ▲	(W) (P)		HOT SHOT DEBUT				Rascal Flatts
2	9	LINKIN PARK ▲	(W) (P)						(Hybrid Theory)
3	3	DIXIE CHICKS ♦	(W) (P)						Wide Open Spaces
\$ GREATEST GAINER \$									
4	5	EMINEM ▲	(W) (P)						The Marshall Mathers LP
5	4	JAMES TAYLOR ♦	(W) (P)						Greatest Hits
6	2	DISTURBED ▲	(W) (P)						The Sickness
7	8	BOB SEGER & THE SILVER BULLET BAND ▲	(W) (P)						Greatest Hits
8	11	DIXIE CHICKS ♦	(W) (P)						Fly
9	10	DEF LEPPARD ▲	(W) (P)						Vault - Greatest Hits 1980-1999
10	12	PINK FLOYD ♦	(W) (P)						Dark Side Of The Moon
11	9	CREED ♦	(W) (P)						Human Clay
12	18	ABBA ▲	(W) (P)						Gold - Greatest Hits
13	14	SOUNDTRACK ▲	(W) (P)						Coyote Ugly
14	13	KENNY CHESNEY ▲	(W) (P)						Greatest Hits
15	17	KID ROCK ♦	(W) (P)						Devil Without A Cause
16	25	BON JOVI ▲	(W) (P)						Cross Road
17	12	BOB MARLEY AND THE WAILERS ♦	(W) (P)						Legend
18	19	ENYA ▲	(W) (P)						Paint The Sky With Stars - The Best Of Enya
19	36	FAITH HILL ▲	(W) (P)						Breathless
20	28	EMINEM ▲	(W) (P)						The Slim Shady LP
21	16	TOM PETTY AND THE HEARTBREAKERS ▲	(W) (P)						Greatest Hits
22	30	SHANIA TWAIN ♦	(W) (P)						Come On Over
23	20	METALLICA ♦	(W) (P)						Metallica ...HIT
24	27	PHIL COLLINS ▲	(W) (P)						

23	21	AC/DC ♦	BACK IN BLACK (1980)	Back in Black
21	20	LYNYRD SKYNYRD	LYNYRD SKYNYRD (1974)	All Time Greatest Hits
24	22	CELINE DION ♦	CELINE DION (1992)	All The Way... A Decade Of Songs
39	49	SANTANA ♦	SANTANA (1969)	Supernatural
		ORIGINAL BROADWAY CAST RECORDING ♦		Mamma Mia!
30	41	TOBY KEITH ♦	TOBY KEITH (1992)	Greatest Hits Volume One
7	—	BON JOVI ♦	BON JOVI (1984)	Slippery When Wet
31	42	NELLY ♦	NELLY (2000)	Country Grammar
22	15	EVA CASSIDY ♦	EVA CASSIDY (1965)	Songbird
29	1	GOOD CHARLOTTE	GOOD CHARLOTTE (2000)	Good Charlotte
25	31	FLEETWOOD MAC ♦	FLEETWOOD MAC (1970)	Greatest Hits
36	29	CREED ♦	CREED (1992)	My Own Prison
34	32	CAROLE KING ♦	CAROLE KING (1968)	Tapestry
33	36	ELTON JOHN ♦	ELTON JOHN (1970)	Greatest Hits
37	45	VARIOUS ARTISTS	MONSTER MASH AND OTHER SONGS OF HORROR (1962)	Monster Mash And Other Songs Of Horror
32	27	2PAC ♦	2PAC (1991)	Greatest Hits
46	34	LEE ANN WORMACK ♦	LEE ANN WORMACK (1994)	I Hope You Dance
		SYSTEM OF A DOWN ♦	SYSTEM OF A DOWN (2001)	System Of A Down
41	38	EAGLES ♦	EAGLES (1972)	Hell Freezes Over
44	—	THE BEATLES ♦	THE BEATLES (1963)	Abbey Road
45	43	MADONNA ♦	MADONNA (1983)	The Immaculate Collection
41	—	JOHNNY CASH ♦	JOHNNY CASH (1956)	16 Biggest Hits
47	35	NICKEL CREEK ♦	NICKEL CREEK (1992)	Nickel Creek
		VAN HALEN ♦	VAN HALEN (1978)	Best Of Volume One
40	28	TRAVIS TRITT ♦	TRAVIS TRITT (1997)	Down The Road I Go
		QUEEN ♦	QUEEN (1973)	Greatest Hits

[illegible]

[illegible]

Box Car Racer: MO 35  
Boyz II Men: RBA 54; RA 58; RBH 57  
Michelle Branch: B200 55; A40 3, 17; AC 14; H10  
9, 25; HA 9, 28; HS5 22; T40 B, 36  
Brandy: D5 3; H55 44; RS 52  
Toni Braxton: HS5 42; RA 56; RBH 55; RS 32  
Breaking Benjamin: H5 17; RO 26  
Michael Brecker: JZ 5, 22  
Jim Brickman: HA 8, 5; AC 15  
Dee Dee Bridgewater: JZ 20  
Bright Eyes: IND 43  
Sarah Brightman: CX 7, 14

Brooks & Dunn: CA 38, 45; CCA 151; CS 19  
 Garth Brooks: CA 58  
 Bobby Brown: RA 30; RDH 31; RP 24  
 Jackson Browne: B200 123; AC 25  
 Norman Brown: G 7  
 Keen Bryce: RA 60; RBH 61  
 Jeff Buckley: IND 21  
 Jon Buckland: RBH 96  
 Les Buzkis: LA 63  
 Busta Rhymes: H55 64; RA 53, 65; RBH 53, 60;  
 RS 20, 23, 73  
 Juanita Byrne: GA 11; IND 48  
 Tracy Byrd: CA 43; CS 15; H100 75; HA 72

Cadillac Tah A.K.A. Tah Murchad: RBH 78  
 Les Cadetes de Linaires: LA 58  
 Chris Cagle: CA 57  
 Calhouns: RBA 60  
 The Calling: A40 14; HSS 34  
 Les Camantes: LA 40, 68  
 Camofauge: IND 50; RBA 78  
 Camron: B200 70; RBA 25; H100 3; HA 3; HSS 3  
 RA 18; RB 4; RS 25; T40 5  
 The Canton Spirituals: GA 30  
 Grupo Carabo: LA 56

Cardenales de El Nuevo Leon: LT 47; RMS 16  
 Mariah Carey: AC 20  
 Vanessa Carlton: B200 62; A40 5; 3A: AC 1; H100  
 31; 39; HA 30; 53; T40 19  
 Jose Carreras: C2 4  
 Aaron Carter: B200 131  
 Dwan Carter: CS 44  
 Brandon Casey: H100 49; HA 61; HSS 3; RA 51;  
 RBH 35; RS 1; T40 38  
 Brian Casey: H100 49; HA 61; HSS 3; RA 51; RBH  
 35; RS 1; T40 38  
 Johnny Cash: CCA 10; PCA 46  
 Butch Cassidy: RA 64; RBH 66

Cassius: DC 46  
Eva Cassidy: B200 13B; IHD 3; INT 24; PCA 33  
Ricardo Castillo: LPS 28; LT 44  
Cee-Lai: H200 96; RS 67  
Mama Chae: LA 39; LPA 16; WM 9  
Tracy Chapman: B200 25; INT 18  
Charayenne: LA 18; LPA 10; LPS 7, 37; LT 10; TSS 14  
Cher: DS 4, 7; HSS 46, 70

[illegible]

**Cristian:** HS 37; LA 15; LPA 9; LPS 4, 20; LT 8, 35  
TSS 16  
**Cross Canadian Ragweed:** CS 57  
**Sheryl Cruz:** B200 57; A40 12, 24; AC 7; CS 51; D6  
**Celia Cruz:** LA 53; TSA 8; LT 39; TSS 7  
**Cuñillos De Arturo Marquez:** RMS 38

**-D-**

**Daddy Yankee:** TSS 40  
**De Fam:** IND 46; RBA 61  
**De Headdussan:** B 200 98; IND 1; RBA 15  
**De Hood:** IND 45; RBA 85  
**Dark Monks:** DC 49

Dashboard Confessionals: HS 30; IND 18  
Miles Davis: JZ 19; RBC 18  
Tyrone Davis: BL 4  
Taylor Dayne: DC 6  
Aselin Debison: CX 15  
Deep Forest: DC 20  
Default: IND 17  
Def Leppard: PCA 9  
Jack DeJohnetta: JZ 11  
John Denver: CCA 20  
Devlin: RBA 37  
Louie DeVito: EA 14  
Diamond Rio: B200 97; CA 12, 70; CS 2; H200 3

HA 32  
Dido: DS 15  
Ani DiFranco: IND 15  
Celine Dion: B200 17; PCA 27; AC 9, 11  
The Diplomats: RS 66  
Dirty Vegas: EA 3  
Distillers: HS 44; IND 33  
Disturbed: B200 18; PCA 6; H100 68; HA 67; M  
4; R0 3  
Dixie Chicks: B200 6; CA 3; CCA 2, 3; INT 9; PCA  
3, 8; CS 7; H100 29, 87; HA 27; HSS 17  
DJ Geoffry: EA 23  
DJ Encore: EA 21

DJ Sammy: B200 164; EA 1; AL: 27; DS: 6; H100 3  
HA 36; H55 56; T40 20  
DJ Shadow: E5 25; DS 1, 21; H55 10; RS 38  
De: AC: 27; DS: 6; H100 34; HA 36; H55 56; T40: 2  
Dolce: DC 39  
Dominic: T55 34  
Plácido Domingo: CL 4, 6  
Don Woni: H55 45; RS 25  
Do Or Die: RBA 97  
Will Downing: CJB  
Dr. Dre: RBC 17, 23  
Dru Hill: RA: 49; RDB 51  
DSO: B200 254; IND 51; RBA 68

George: Dime: C 23  
Dweller: RBH 91

**-E-**

E-40: RIA 91  
Eagles: PCA 43  
Steve Earle: CA 26; IND 11  
Earshot: RD 25  
Eastern Michigan Gospel Choir: GA 35  
Steve Edwards: DC 46  
Eliane Elias: JZ 21  
Missy "Misdemeanor" Elliott: H100 4, 68; HA 1  
RA 2, 38; RBH 2, 36, 93; RP 1; RS 60; T40 1  
Chile: Edwards: AC 32

Emerson Drive: CA 42; HS 35; CS 20  
 Eminence: B 200 7; PCA 4; 30; RBA 7; RBC 1; 5;  
 H100 2; 3; HA 2, 3; MO 24; RA 20, 24; R1  
 20, 24; RP 8, 17; T40 1, 33  
 The Emmanuel: GA 25  
 Emerigon: LA 62; LPA 59  
 Bill Engvall: CA 41  
 Eryx: B 200 163; HA 2; PCA 18  
 Faith Events: H100 88; RA 38, 58; RBH 36, 57, 7;  
 RS 43  
 Sara Evans: CCA 16; H100 83  
 Eve: B 200 67; RBA 30; HBA 6; HA 5; RA 10; RBA  
 11; RP 6; T40 11  
 Jessica Eve: DC 32

Evolution: DC 43  
 Casaria Eveve: WM 5  
 Estalio: PS 47  
 The Exiles: RO 39  
 Eyes Cream: DC 38

**—F—**

Fabulous: H100 28; HA 26; HSS 41; RA 16, 57;  
 RBN 18, 55; RP 101; RS 28; Tao 39  
 Ralph: H50 20  
 Fat Jones: H100 27; HSS 66; RA 33; RBN 34; RP 21;  
 RS 50  
 Goo Feliciano: L1 39; TSS 7  
 Josep Fernandez: LA 23, 36, RMA 11, 19  
 Field Mob: RA 62; RBN 44; RS 38  
 Jose Manuel Figueroa: RMS 20  
 Finch: HS 123  
 Five For Fighting: AC 4  
 Fleetwood Mac: RB 10 12; INT 10; PCA 35  
 Renee Fleming: CL 3  
 Floetry: B200 40; RBA 8; RA 42; RBN 45

Plopping notes: INU 41  
 Nio Flores Y So Badas Puro Mazatlan: RMS 2  
 Ben Folds: Bazo 136  
 Joseph Fonseca: TSS 30  
 Luis Fonsi: LPS 15; LT 25; TSS 23  
 Fox Fighters: Hsuo 71; HA 69; MO 3; RO 11  
 Julia Fordham: DC 26  
 Rodney Foster: CS 47  
 Fourplay: Q 4  
 Mario Frangoulis: CX 4  
 Kirk Franklin: Bazo 157; CC 11; GA 3; RBA 52  
 Freekey Zekry: Hsuo 33; HA 3; HSS 33; RAB; R  
 8; RP 4; RS 21; T40 5  
 Russ Freeman: Q 20  
 Freeway: RA 70; RBH 7  
 Nelly Furtado: RA 66; RBH 69

**Kenny G:** B200 48; C1 2; RBA 56; AC 21  
**Peter Gabriel:** B200 43; INT 8  
**Bill & Gloria Galtner:** B200 169, 193; CC 16, 17  
**Gatherer Vocal Bands:** CC 38  
**James Galway:** CX 10, 12  
**Gang Starr:** RS 64  
**Lilian Garcia:** HSS 75  
**Gloria Gaynor:** DC 50  
**Yvica Genau:** CL 15  
**Ghostface Killah:** HSS 145; RBH 100; RS 9  
**Giunivine:** H100 27, 43, 77; HA 29, 42; HSS 64;

12, 33, 36; RBH 12, 34, 37; RP 1B, 21; RS 9  
65; Tao 22  
Philip Glass: CL B  
Dana Glover: Aq 30  
Godsmack: R0 15  
Good Charlotte: B200 21; PCA 34; MO 11  
Good Bad Ugly: HSS 2B; RS 10  
Goo Goo Dolls: Aq 26  
Gospel Gangstaz: GA 20  
Gottf: Hpsc 46; HA qB; HSS 73; RA 27; RBH 23;  
14; RS 41  
Glenn Gould: CL 1  
Govt: HA g

Gov't Mute: HS 13  
Amy Grant: CC 19  
Al Green: RBC 11  
Green Velvet: CC 36  
Greenwheel: HS 50  
Lee Greenwood: MSS 51  
Pat Green: CA 66  
Vivian Green: RA 74; RBH 77  
Nanci Griffith: CA 67  
Andy Griggs: CS 37  
Josh Groban: B200 19; INT 6; AC 10  
Grupo Bryndis: LA 61, 67  
Grupo Exterminador: LA 57

Grupo Manita: LA 50; 15A 7; UPA 40; LT 37; ISS  
Grupo Montez De Durango: LA 74  
GTS: DC 14  
Guardianes Del Amor: LA 46  
GusGus: DC 15  
GZA/Genius: HSS 64; RS 27

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Deltrick Haddon: GA 22  
Charlie Haden: JZ 5  
Sammy Hagar And The Waboritas: IND 146; RO  
Daryl Hall John Oates: AC B  
Anthony Hamilton: H500 22; HA 20; RA 15; RB

15; RP 11: 1420 35  
 Fred Hammond: B200 145; CC 9; GA 1; RBA 57  
 Herbie Hancock: J2 22  
 Jaym Hanna: DC 43  
 Roland Hanneman: NA 14  
 Jennifer Hanson: CS 36  
 The Happy Boys: EA 5; HS 18  
 Ray Hargrove: J2 22  
 Dr. Charles G. Hayes & The Cosmopolitan  
 Warriors: GA 28  
 Heather Headley: B200 63; RBA 18; H200 94;  
 4; RBH 64  
 Jennifer Love Hewitt: B200 110  
 Keith M. Higgins & Co. LLC: GA 1; INT 1; PC 1;

33; CA 2; CS 38; H300 40; HA 39  
Larvyn Hills: RBC 24  
The Hives: MO 35  
Dave Holland Big Band: JZ B  
Dave Hollister: B200 10; RBA 3; RA 73; RBH 72  
Steve Holy: CS 33  
Hometown News: CS 52  
Hoobastank: B200 137; A40 35; H100 60; HA 6  
MO 20, 33; RO 31; T40 37  
John Lee Hooker: BL 10  
Hot Water Music: IND 38  
Whitney Houston: DC 11; HSS 35; RS 74  
Rebecca Lynn Howard: B200 116; CA 15; CS 14  
Buck Horns: INT 14

Norman Hutchins: GA 23

Ice Cube: RB4: RBH 66

Enrique Iglesias: B200 503, 115; LA 2; LPA 2; 16; UPS 5; LT 7; RMS 46; TSS 15

Ice: DS 13

Imam: RMS 33

Inclusus: B200 99

Infante Arle: B200 20, 180; INT 23; RBA 9, 73; H 16; RBH 33; RBH 33

Infamous 2: H100 24; LA 34; HSS 62; RA 13; RBH 13; RP 7; RS 34

Interflow: DC 48

Intertel: HS 12; IN 19

Intertel: LA 34, 51; RMA 17; 20; RMS 16, 20

Los Inversores de Nuevo Leon: LA 35, RMA 19

IKKS: B200 144

Ive Goss: H100 78

Israel And New Bed: CC 33

Ilyse: B200 79; RB4: 110; H100 86; HSS 15; RA 13

Alan Jackson: B200 83; CA 10; CCA 15; CS 3; H 42; HA 37  
 Janet Jackson: HSS 12; RBH 79; RS 19  
 Jada Pinkett: H100 16; HA 13; HSS 15; RA 25; RBH 15; RS 30; T40 14  
 Jagged Edge: H100 28; HA 26; RA 16; RBH 16; RS 10; T40 39  
 Janelle: RBA 65; RA 26; 47; RBH 26, 50  
 Arturo Jarames Y Los Cantantes: LA 56  
 Bishop T.D. Jakes: GA 52  
 Bob James: C 12  
 Boney James: C 11  
 Etta James: BL 5, 9

Tin Jarvis: HA 6  
Al Jarreau: C73; RBAB3  
Keith Jarrett: J211  
Ja Rule: H300 78; RA 30; RBH 31; RP 24  
Jay-Z: RBC 21; H300 36; HA 33; RA 14, 70; RBH 37; RP 12  
Wyclef Jean: RBA 94; H300 80; H55 19; RA 32; RBH 32; RS 63  
Waylon Jennings: CA 61  
Jets to Brazil: H5 9; IND 16  
Jettie: DC 3; DS B; H55 72  
Jose Alfredo Jimenez: LA 66, 72  
Jimmy Eat World: B200 130; A40 6; H300 99; L

Joe: RA 59; RBH 63  
Elton John: PCA 38; AC 24  
Carolyn Dawn Johnson: CA 60; CS 21B  
Jack Johnson: B200 59; H100 79  
Sylvester Johnson: HS 64; RA 65; RBH 60; RS  
Sabrina Johnson: DC 35  
Brent Jones + T.P. Mobbe: GA 33  
Donell Jones: RBA 41; RS 75  
George Jones: CCA 23  
Norah Jones: B200 13; Q 1; INT 4; A40 11; AC 1  
H100 69; HA 68; T40 36

Sir Charles Jones: RBA 75  
Richard Joe: CC 12  
Jordi: LPS 21; U 40; TSS 3B  
Juana: B200 156; HSS 15; LA 5; LPA 5; LPS 11, 15,  
12, 28; TSS 12, 27  
Cledus T. Judd: CA 59  
The Judds: CCA 14  
Jumps: B200 177; CC 15  
Jurassic 5; B200 33; RBA 22; HSS 50; RBH 94  
Juvenile: RBC 20  
JXL: HSS 52

Rabat: UPS 36  
Toussaint: C 13  
Israel: Kamakawiwo'ole: IND 49; WM 4  
Kandi: RBH 93; RS 60  
Sail: Kelta: WM 7  
Toby: Kelta: B200 22, 392; CA 4, 24; CCAB: PC  
30; CS 11; Hs00 61; HA 57  
R. Kelly: RBH 15, 19; HSS 6; RA 67, 71; RBH 54  
95; RS 1  
Las Ketchups: B200 18; LA 1; LPA 1; Hs00 57; H  
52; UPS 1; LT 2; TSS 2  
Alicia Keys: Hs00 61; HA 5; RA 10; RBH 11; RP 6  
Tao 11

Kidz Bop Kids: B200 159; INT 5; ROW 66  
KIDz Bop Kids: B200 78; PCA 15; CS 51  
Kidz Bop Kids: B200 73  
Carole King: PCA 37  
Kingspin Skinny Pimp: RBA 92  
D.D. Klein: DC 45  
Mark Knopfler: B200 90; INT 13  
Beyonce Knowles: H100 36; HA 33; RA 14; RD 14; RP 12  
Korn: B200 94; MO 26; RD 17  
Mottomouth Kids: B200 178  
Jane Krakowski: AC 15  
Olivia Krull: B200 31; INT 15; J2 1, 3  
Diana Kruger: BG: CA 10; CC 4

Krazy: RBH 53  
 Kreef: DS 17  
 Chad Kroeger: A40 16; T40 30  
 KRS-One: RBA 67  
 Krum Snatcha: IND 47; RBA 79; RS 64  
 Kya-PL: RE 3; HSS 36; RS 31

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Ladie Bac: RBH 57  
 Lady Saw: A40 15; H100 B; HA 7; T40 2  
 Ladyfrost: EA 13  
 La Lory: LA 64; LPA 20; UPS 18; LT 34; TSS 17  
 Lamyra: DC 19  
 Mark Lane: HSS 17; RS 40

3002: HA 7  
3003: NA 7  
3004: CA 40; RBK 2, 3, 6, 7  
3005: *Donna Ines*: MD; RS 22  
3006: *30 Seconds to Mars*: IS 22  
3007: *Wine*: HMO 12; RBHM  
3008: *Arctic Monkeys*: E200; IT 22  
3009: *Mya*: HSS 69; RBH; RS 22  
3010: *Carla*: HSS 26; IND 24; RS 69; RBH; RS 22  
RF 22

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3011: RBK 15  
3012: HSS 15; RBA 40; HMO 17; HA 7; RA 3  
3013: *Ally*: CA 12 12  
3014: *After the Love*: HSS 24; RS 17  
3015: *AC/DC*: PA 3  
3016: *Ami*: LA 12; RMA 10  
3017: *Bryan Adams*: AC 17  
3018: *Bryan Adams*: CC 34; RS 22  
3019: *Yolanda Adams*: CC 34; HA 7; RBA 64  
3020: *Trace Adkins*: CA 3; CS 35  
3021: *Alfred Hitchcock*: RS 30  
3022: *Christina Aguilera*: HMO 7; Tap 31  
3023: *Alfred Hitchcock*: CA 3  
3024: *Alfred Hitchcock*: IT 22; RMS 18  
3025: *Alfred Hitchcock*: IT 22  
3026: *DC*: 45  
3027: *Gary Numan*: CA 29; CCA 22; CS 32  
3028: *Altman*: IS 3  
3029: *Bernard Altmann*: BL 13  
3030: *Kamrie Anderson*: IZ 9  
3031: *Arctic*: CS 16  
3032: *Arctic*: HSS 20; RS 22  
3033: *Arctic*: HSS 20; RS 22  
3034: *Arctic*: HSS 20; RS 22  
3035: *Arctic*: HSS 20; RS 22  
3036: *Arctic*: HSS 20; RS 22  
3037: *Arctic*: HSS 20; RS 22  
3038: *Arctic*: HSS 20; RS 22  
3039: *Arctic*: HSS 20; RS 22  
3040: *Arctic*: HSS 20; RS 22  
3041: *Arctic*: HSS 20; RS 22  
3042: *Arctic*: HSS 20; RS 22  
3043: *Arctic*: HSS 20; RS 22  
3044: *Arctic*: HSS 20; RS 22  
3045: *Arctic*: HSS 20; RS 22  
3046: *Arctic*: HSS 20; RS 22  
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3094: *Arctic*: HSS 20; RS 22  
3095: *Arctic*: HSS 20; RS 22  
3096: *Arctic*: HSS 20; RS 22  
3097: *Arctic*: HSS 20; RS 22  
3098: *Arctic*: HSS 20; RS 22  
3099: *Arctic*: HSS 20; RS 22  
3100: *Arctic*: HSS 20; RS 22





NOVEMBER 2 2002 **Billboard**

TOP 40 TRACKS <small>WEEK OF NOVEMBER 11, 2011</small>			
LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
1	LOSE YOURSELF	KE\$HA	1
2	UNDERNEATH IT ALL	THE LUNAR CARP	1
3	DILEMMA	MELLY CARNEAL	1
4	THEY SAY	THE LUNAR CARP	1
5	ONE LAST BREATH	THE LUNAR CARP	1
6	COMPLICATED	THE LUNAR CARP	1
7	THE GAME OF LOVE	THE LUNAR CARP	1
8	A MOMENT LIKE THIS	THE LUNAR CARP	1
9	LIKE LOVE YOU	THE LUNAR CARP	1
10	GANGSTA LUV	THE LUNAR CARP	1
11	THE FIRST TIME	THE LUNAR CARP	1
12	THE FIRST TIME	THE LUNAR CARP	1
13	GOTTA GET THIS THING	THE LUNAR CARP	1
14	JENNY FROM THE BLOCK	THE LUNAR CARP	1
15	I COULD DO	THE LUNAR CARP	1
16	DOOMED TO YOU	THE LUNAR CARP	1
17	DOOMED TO YOU	THE LUNAR CARP	1
18	DOOMED TO YOU	THE LUNAR CARP	1
19	DOOMED TO YOU	THE LUNAR CARP	1
20	DOOMED TO YOU	THE LUNAR CARP	1

13	13	JUST LIKE A PILL FISH ARTIST
14	14	ORDINARY DAY HARRIS & JONES

30	13	HEAVEN	OUR HEAVENLY FATHER
29	12	STAND UP! STAND UP!	STAND UP! STAND UP! PLEASURES GO
28	11	STAND UP! STAND UP!	STAND UP! STAND UP! PLEASURES GO
27	10	NEED A GIFT PART TWO	NEED A GIFT PART TWO
26	9	NEED A GIFT PART TWO	NEED A GIFT PART TWO
25	8	NEED A GIFT PART TWO	NEED A GIFT PART TWO
24	7	NEED A GIFT PART TWO	NEED A GIFT PART TWO
23	6	NEED A GIFT PART TWO	NEED A GIFT PART TWO
22	5	NEED A GIFT PART TWO	NEED A GIFT PART TWO
21	4	NEED A GIFT PART TWO	NEED A GIFT PART TWO
20	3	NEED A GIFT PART TWO	NEED A GIFT PART TWO
19	2	NEED A GIFT PART TWO	NEED A GIFT PART TWO
18	1	NEED A GIFT PART TWO	NEED A GIFT PART TWO
17	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
16	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
15	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
14	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
13	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
12	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
11	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
10	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
9	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
8	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
7	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
6	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
5	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
4	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
3	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
2	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO
1	0	NEED A GIFT PART TWO	NEED A GIFT PART TWO

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NOVEMBER 2 2002

# Billboard HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (IMPACT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (IMPACT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (IMPACT/PROMOTION LABEL)
1	1	1	Dilemma	20	12	2	Travis & Ali	56	56	1	She'll Leave You With A Smile
2	5	1	Love Yourself	21	10	1	Landslide	57	57	1	The Keshab Song (Hey Nah)
3	3	1	Hey Mr. DJ	26	16	1	Goodbye To You	58	59	1	Dissac
4	4	1	Wu	27	21	1	I Need A Girl (Part Two)	60	59	1	Girl Talk
5	2	1	Gangsta Lover	29	21	1	A Thousand Miles	61	61	1	Stella
6	6	1	Love U Better	31	14	1	Climax	62	62	1	Who's Your Daddy?
7	7	1	Underneath It All	32	14	1	Blender Miss	63	63	1	Starry Eyes
8	8	1	A Moment Like This	33	52	1	'93 Bonnie & Clyde	64	64	1	Somebody Out There
9	12	1	The Game Of Love	34	27	1	Nutshell	65	65	1	Reunited Army
10	11	1	Skier Bae	35	31	1	Just Like A Pill	66	66	1	Don't Mess With My Man
11	10	1	One Last Breath	36	29	1	Hemlock	67	67	1	Your Body Is A Woundland
12	12	1	Jeany From The Block	37	51	1	She Hates Me	68	68	1	Asians
13	13	1	Gimme The Light	38	30	1	Cry	69	69	1	Red Rag Top
14	14	1	Baby	39	30	1	Love Of My Life (Is Goin' To My Hip)	70	70	1	Beast
15	15	1	Like I Love You	40	34	1	No Such Thing	71	71	1	Good Times
16	16	1	I Care 4 U	41	39	1	Stoney	72	72	1	Prayer
17	17	1	Deutchang	42	39	1	Three Days	73	73	1	Don't Know Why
18	18	1	On Another Day	43	45	1	My Time	74	74	1	Brud My Heart
19	19	1	Py Folks	44	44	1	Where Would You Be	75	75	1	Why I Love You
20	20	1	If I Could Go	45	50	1	You Know You're Right	76	76	1	Tan Rounds With Javi Cuevas
21	21	1	Somebody Like You	46	55	1	I'm Gonna Catch You	77	77	1	In A Little While
22	22	1	Getta Get Tha Yess	47	47	1	Oh Yeah!	78	78	1	Bein'
23	23	1	Me & B***	48	46	1	American Girl	79	79	1	I Am Miss
24	24	1	When The Last Time	49	35	1	Hippy	80	80	1	

● Records with the greatest sales increase: 2002: 1990s, 2000s, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 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3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403

NOVEMBER 2  
2002

**Billboard**

**HOT 100**

**Nielsen**  
Broadcast Data  
System

The most popular singles and tracks, according to  
what audiences expressed interest in. Nielsen  
Broadcast Data System, sales data compiled by  
Nielsen SoundScan and provided from Nielsen  
multimedia video store.

**Nielsen**  
SoundScan

LAST WEEK	THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION
1	1	1	1	<b>DILEMMA</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Nelly Featuring Kelly Rowland</b>	1
2	2	2	2	<b>NUMBER 1</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Nelly Featuring Kelly Rowland</b>	1
3	3	3	3	<b>LOSE YOURSELF</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Eminem</b>	2
4	4	4	4	<b>HEY MA</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Com'ron Featuring Juste Sex, Freeway, Zelly &amp; Tanya</b>	3
5	5	5	5	<b>WORK IT</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Missy "Misdemeanor" Elliott</b>	4
6	6	6	6	<b>A MOMENT LIKE THIS</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Kelly Clarkson</b>	5
7	7	7	7	<b>GANGSTA BETTER</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Eve Featuring Akon</b>	6
8	8	8	8	<b>LUV U LOVIN'</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>LL Cool J</b>	7
9	9	9	9	<b>UNDERNEATH IT ALL</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>No Doubt Featuring Lady Saw</b>	8
10	10	10	10	<b>THE GAME OF LOVE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Santitas Featuring Michelle Branch</b>	9
11	11	11	11	<b>SKER BO!</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Avril Lavigne</b>	10
12	12	12	12	<b>ONE LAST BREATH</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Cred</b>	11
13	13	13	13	<b>COMPLICATED</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Avril Lavigne</b>	12
14	14	14	14	<b>GIMME THE LIGHT</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Sean Paul</b>	13
15	15	15	15	<b>LIKE I LOVE YOU</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Justin Timberlake</b>	14
16	16	16	16	<b>BABY</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Ashanti</b>	15
17	17	17	17	<b>JENNY FROM THE BLOCK</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Janelle Lopez Featuring Judika &amp; Styles</b>	16
18	18	18	18	<b>DIE ANOTHER DAY</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Madonna</b>	17
19	19	19	19	<b>IF I COULD GO I</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Anita Martinez Featuring Lil' Mo &amp; Sade</b>	18
20	20	20	20	<b>GOTTA GET THRU THIS</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Daniel Bedingfield</b>	19
21	21	21	21	<b>DON'T CHASE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Monie</b>	20
22	22	22	22	<b>PO' FOLKS</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Nappy Roots Featuring Anthony Hamilton</b>	21
23	23	23	23	<b>SOMEBODY LIKE YOU</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Keith Urban</b>	22
24	24	24	24	<b>MOVE B**H</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Ludacris Featuring Mykhal &amp; InFamous 2</b>	23
25	25	25	25	<b>GOODBYE TO YOU</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Michelle Branch</b>	24
26	26	26	26	<b>WHEN THE LAST TIME</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Cipri</b>	25
27	27	27	27	<b>I NEED A GIRL (PART TWO)</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>P. Diddy &amp; Guaneiro Featuring Lela, Marc Wiles &amp; Tanya</b>	26
28	28	28	28	<b>TRADE IT ALL</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Felous featuring P. Diddy &amp; Jagged Edge</b>	27
29	29	29	29	<b>LANDSIDE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Dave D</b>	28
30	30	30	30	<b>CLEANIN' OUT MY CLOSET</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Enigma</b>	29
31	31	31	31	<b>A THOUSAND MILES</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Venessa Carlton</b>	30
32	32	32	32	<b>JUST LIKE A PILL</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Pink</b>	31
33	33	33	33	<b>BEAUTIFUL MESS</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Diamond Rio</b>	32
34	34	34	34	<b>HEAVEN</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>DJ Sammy &amp; Team Featuring Be</b>	33
35	35	35	35	<b>NOTHING</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>N.D.R.</b>	34
36	36	36	36	<b>3'S BONNIE &amp; CLYDE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Jay Z Featuring Beyonce Knowles</b>	35
37	37	37	37	<b>SHE HATES ME</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Puffie D'Love</b>	36
38	38	38	38	<b>NO SUCH THING</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>John Mayer</b>	37
39	39	39	39	<b>ORDINARY DAY</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Venessa Carlton</b>	38
40	40	40	40	<b>CRY</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Faith Hill</b>	39
41	41	41	41	<b>LOVE OF MY LIFE (AN ODE TO HIP HOP)</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Erykah Badu Featuring Diddy</b>	40
42	42	42	42	<b>WORK IN PROGRESS</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Alan Jackson</b>	41
43	43	43	43	<b>STONY</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Genavieve</b>	42
44	44	44	44	<b>THESE DAYS</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Rascal Flatts</b>	43
45	45	45	45	<b>HAPPY</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Ashanti</b>	44
46	46	46	46	<b>OH YEAH!</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Big Tymers Featuring Timbaland, Rock &amp; Gotti</b>	45
47	47	47	47	<b>MY LOVE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Monie</b>	46
48	48	48	48	<b>WHERE WOULD YOU BE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Martina McBride</b>	47
49	49	49	49	<b>DO NOT MESS WITH MY MAN</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Nivea Featuring Shy &amp; Brandon</b>	48
50	50	50	50	<b>YOU KNOW YOU'RE RIGHT</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Nivea</b>	49
51	51	51	51	<b>I'M GONNA GETCHA GOOD!</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Shania Twain</b>	50
52	52	52	52	<b>AMERICAN CHILD</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Phil Vassar</b>	51
53	53	53	53	<b>DEASE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>matchbox twenty</b>	52
54	54	54	54	<b>STARRY EYED SURPRISE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Oakland Featuring Shelly Shulsky</b>	53
55	55	55	55	<b>GIRL TALK</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>TLC</b>	54
56	56	56	56	<b>STOLE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Kelly Rowland</b>	55
57	57	57	57	<b>THE KETCHUP SONG (HEY HAH)</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Les Natchez</b>	56
58	58	58	58	<b>SHE'LL LEAVE YOU WITH A SMILE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>George Strait</b>	57
59	59	59	59	<b>SOMEWHERE OUT THERE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Dar Lady Prince</b>	58
60	60	60	60	<b>RUNNING AWAY</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Heathcliff</b>	59
61	61	61	61	<b>WHO'S YOUR DADDY?</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Taty Kahn</b>	60
62	62	62	62	<b>I AM MINE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Pam Jam</b>	61
63	63	63	63	<b>YOUR BODY IS A WONDERLAND</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>John Meyer</b>	62
64	64	64	64	<b>REACT</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Erick Sermon Featuring Redman</b>	63
65	65	65	65	<b>AERIALS</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>System of a Down</b>	64
66	66	66	66	<b>RED RAG TOP</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Tim McGraw</b>	65
67	67	67	67	<b>GOOD TIMES</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Styles</b>	66
68	68	68	68	<b>PRAYER</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Donny Osmond</b>	67
69	69	69	69	<b>DON'T KNOW WHY</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Norah Jones</b>	68
70	70	70	70	<b>IN A LITTLE WHILE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Usher Kraslow</b>	69
71	71	71	71	<b>ALL MY LIFE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Foo Fighters</b>	70
72	72	72	72	<b>DIRTY</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Christina Aguilera Featuring Redman</b>	71
73	73	73	73	<b>WHY I LOVE YOU</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>B2K</b>	72
74	74	74	74	<b>BRAID MY HAIR</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Marlo</b>	73
75	75	75	75	<b>TEN ROUNDS WITH JOSE CUIERO</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Tracy Butler</b>	74
76	76	76	76	<b>BOTHR</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Shay</b>	75
77	77	77	77	<b>CRUSH TONIGHT</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Fat Joe Featuring Greenleaf</b>	76
78	78	78	78	<b>DOWN 4</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Irvin Gotti Presents The Ice Featuring Jay Rite, Ashanti, Chanté Balthazar &amp; Viki</b>	77
79	79	79	79	<b>FLAKE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Jack Johnson</b>	78
80	80	80	80	<b>TWO WRONGS</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Wyclef Jean Featuring Claudette Ortiz</b>	79
81	81	81	81	<b>THE STREETS</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>WC Featuring Rata Ogun</b>	80
82	82	82	82	<b>UNBROKEN</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Tim McGraw</b>	81
83	83	83	83	<b>I KEEP LOOKING</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Sara Evans</b>	82
84	84	84	84	<b>I'D RATHER</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Luther Vandross</b>	83
85	85	85	85	<b>ROCK THE PARTY</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Bonnie</b>	84
86	86	86	86	<b>SINGLE FOR THE REST OF MY LIFE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Travis</b>	85
87	87	87	87	<b>LONG TIME GONE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Diva Chella</b>	86
88	88	88	88	<b>BURNIN' UP</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Faith Evans Featuring Missy "Misdemeanor" Elliott</b>	87
89	89	89	89	<b>LITTLE THINGS</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Inf-A-Red</b>	88
90	90	90	90	<b>OBJECTION (TANGO)</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Shakira</b>	89
91	91	91	91	<b>DOWNFALL</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>TRUST Company</b>	90
92	92	92	92	<b>I DO (WANNNA GET CLOSE TO YOU)</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>3LW Featuring P. Diddy &amp; Loni</b>	91
93	93	93	93	<b>ELECTRICAL STORM</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Heathcliff</b>	92
94	94	94	94	<b>HE IS</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Leslie</b>	93
95	95	95	95	<b>SOMETHING</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Lingo</b>	94
96	96	96	96	<b>IN DA WINO</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Trick Daddy Featuring Ice-L &amp; Big Boi</b>	95
97	97	97	97	<b>THE ONE YOU LOVE</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Paulina Rubio</b>	96
98	98	98	98	<b>DON'T SAY NO, JUST SAY YES</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Azusa</b>	97
99	99	99	99	<b>SWEETNESS</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Janet Ert World</b>	98
100	100	100	100	<b>ARE WE CUTTIN'</b>	DAVID NAYLOR	10 Weeks At Number 1	<b>Pastor Troy Featuring Mo'Nique</b>	99





# Country Rockers Kick Up L.A. Club Scene

Continued from page 1

all the classic hallmarks of a legitimate scene: The musicians show up at each others' gigs, share each others' stages, and play on each others' records, and a hard-core pack of fans follows them from show to show.

All the action has not eluded the luminaries who emerged from past L.A. country-rock scenes. Dwight Yoakam—who blasted to prominence



STINSON

out of the early-'80s L.A. cowpunk scene—has been casing the local clubs recently and in September played a four-song set at another regional jam-oriented show, the King King's Eastbound and Down.

Yoakam says, "I was really taken with the total immersion into the purity and the rediscovery of country music, as an outgrowth of the culture and the environment, and was really blown away by it."

Singer/songwriter Lucinda Williams—a current club fixture who recently moved back to L.A., where she established her reputation in the late '80s—put her view succinctly at Molly Malone's in early October: "There's more country music in L.A. right now than there ever was in Nashville, Tenn."

That said, the industry still hasn't fully awakened to the L.A. scene. While Robbie Robertson recently signed the band Eastmountainsouth to DreamWorks, the music currently lives on self-released records and in the clubs.

As guitarist Keith Gattis, a Music Row veteran, observes, "Everybody would love to have a song on the radio and a record on a big label, but they're not doing it that. Everybody's just playin' music that they like... It does-



KHONES

n't seem like anybody's tryin' to play a certain game just to make that happen. I lived in Nashville eight years, and I've seen those games, you know."

## ANGELS AND OUTLAWS

Performers on the L.A. scene universally make one point clear: Their style ain't alt-country. "This music has nothin' to do with Uncle Tupelo," says Bryson Jones, the Sweethearts' brazen frontman and leader of country-rock unit the Snake Handlers.

The local players are rock'n'rollers, and the shadow of the Grievous Angel, Gram Parsons—the late Florida-born, Georgia-based musician who formulated the country-rock sound in the Byrds and the Flying Burrito Brothers—looms long over the scene.

Jones—who, like many of the players on the scene, is a transplanted Southerner—observes, "You grow up, you're the Southern kid, and your parents are listening to country music. Inevitably you're going to rebel and get into rock'n'roll. But then you still feel this country stuff drawin' you and really pullin' at you. [Parsons'] gift [to us] was, 'Hey, you can be young and you can be flashy and you can have long hair and you can do this stuff.'"

Virginian Mike Stinson, whose vibrant take on old-school honky-tonk music has made him perhaps the leading L.A. light of the moment, came to hardcore country via his love for the Rolling Stones and their close associate Parsons. "I said, 'Well, if Gram likes George Jones, I better go listen to George Jones,'" Stinson says. "That was it, man. That just opened the floodgates."

Matt Reesor, the prodigious 25-year-old songwriter/guitarist of High or Hellwater, is a Nashville native who was introduced to the L.A. posse by Parsons' daughter Polly, a scene habitué. Reesor says, "That's what I was—Gram Parsons and the Band and outlaw country."

Jonny Kaplan, the lanky, boyish leader of the Lazy Stars, recalls, "I grew up listening to FM rock radio in Philadelphia, but I always was intrigued by blues and slide guitars and stuff like that—Joe Perry and Keith Richards and all that stuff. And I made my way toward country music through the Stones and Aerosmith, believe it or not. I was always searching for where the sounds that I liked came from."

Unsurprisingly, some practitioners of L.A.'s hard-edged sound have had success experiences in Nashville.

Jones was signed to a deal with Warner Bros. in the early '90s and was shipped off to Music City to write, only to be unceremoniously dropped. He says, "I looked basically the same as I now, even a little guy, dressed country. They didn't know what to do with me."

His experience is echoed by that of Gattis, the hot guitar slinger for Eastbound and Down's house band. An Austin native, he released a traditional-sounding album on RCA in 1996.

He cut a second, more experimental album, he recalls. "[The label] decided they didn't know what to do with it... The whole scene there got so sterile and so plastic for me. Even though there were a few cats playin' good country music, it was just not that cool."

Gattis moved to L.A. 15 months ago



YOAKAM

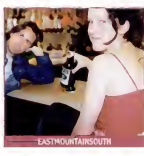
and flirted with rock'n'roll, but he says, "As soon as I got here, I started playing with country guys that were really doing some cool shit. It's like, 'Oh, wow, this is where my heart is and my home is.'"

Though their roots-based "ambient country" sound is nothing like the brawling stuff played by most of the country-rock locals, Eastmountainsouth has been embraced by the burgeoning scene.

Virginia-born singer Kai Maslich, who is partnered in the group with Alabama native Peter Adams, says, "I've been out here 12 or 13 years now, off and on, and it's never been like this. It's great. Maybe people are beginning to realize that they want to hear something—for lack of a better word, not so pretentious—a little bit more cerebral than just straight-ahead bubble-gum pop music here in L.A."

## BACK TO THE BARROOMS

The L.A. country-rock pot has finally been stirred by the widespread availability of gigs after a long fall peri-



EASTMOUNTAINSOUTH

od. In the mid-'90s, the Palomino, North Hollywood's country showplace, closed for good; musician Ronnie Mack's 14-year-old free-for-all Crazy Dance, which continues today at Barnance in Burbank, was for many years about the only avenue for exposure.

Stinson, who drummed in a succession of country-rock acts for a decade, notes, "Gigs were hard to get, because nobody gave a shit."

But clubs have now flung their doors wide open for the music. The Cinema Bar, a minuscule joint in Culver City, has been the scene's West Side epicenter for two years. Randy Weeks, formerly of the '80s country unit the Lonesome Strangers, packs the house there every other Saturday night with a stellar band featuring Stinson and former X and Lone Justice guitarist Tony Gilkyson; promoter Charlotte Chamberlain's Wednesday-night session, the Tip Jar, has played host to such talents as Stinson, Tracy Huffman and Dan Jancig's country-tinged yet indefinable band Mule, and songstress Ileen Goldsmith.

Performers at the Cinema play for tips only, and the bar does not advertise. Chamberlain says, "I realized I don't really have to work that hard—let's just let the music take it where it needs to go. And Rod [Castillo], the owner, has always been very supportive."

Weeks says of working noise to nose with the audience in the small, overheated room, "It's just a great musical experience. The crowd is involved. They're not far away from you... I can play there all night, not worry about bringing in a crowd, 'cause there's already a crowd. I don't need more hands to make a crowd, so I get to play two, three hours."

Yoakam, too, has been a regular, doing what he the heck you want to do."

Sweethearts of the Rodeo, which takes its name from the Byrds' epochal 1968 country-rock opus, has held the fort at Molly Malone's for two years. Virtually every scenerunner of the scene has sat in with its house band, which includes Jones, Wakeman, Kaplan, drummers Dave Raven and Mitch Martine, and steel player Chris Lawrence. Featured performers have included chanteuse Grey DeLisle, punk-country stormers Speedhugly, and the aptly named Psychedelic Cowboys. This summer, the tiny Irish pub expanded into an adjacent space to make room for the throngs the monthly shows draw.

Scene sweeney Shilah Morrow, who promotes the monthly event with Lisa Jenkins, says, "Instead of trying to compete, it's about embracing each other and helping support an overall scene that's going to help everybody. A lot of these nights are cover-oriented nights, with some originals thrown in. Everybody is bringing their audience to the table, and in turn the audience is becoming fans and getting turned on to other artists."

In July Little Rock, Ark.-born actress and country fan Joey Lauren Adams and Victoria Vaughn—sister of actor Vince Vaughn—began promoting their wildly popular monthly Sunday-night show, Eastbound and Down, at the King King in Hollywood. The house band, which covers a broad range of material in the Hank Williams Jr./Waylon Jennings mode, includes Gattis, Gattis, and Waylon Payne, son of Willie Nelson's guitarist, Jody Payne, and singer Sammi Smith.

Adams, who says her efforts have been actively encouraged by Morrow and others, has seen the growth of a new group of fans at her shows.

"The first night I introduced everybody I knew," she says, "and they've known I like country music but never liked it themselves. They came down to the night and then called and said, 'That's country music? I like that!'"

## MONTHLY GATHERINGS

Monthly acoustic country gatherings have flourished in Hollywood: Morrow's Tears in My Beer at the Hotel Café, Western Beat at Highland Courands, the Rural Revival Genghis Cohen bar at the same time. "I've bands rock-a-fur-thing variety of saloons and beer joints: Topper's Tavern in Eagle Rock, Tix Lounge in Echo Park, the Silver Lake Lounge in Silver Lake, and most recently, the Scene in Glendale. Even here, Kaplan finds his own weekly jam, Free and Easy."

Though Eastmountainsouth is

recording its DreamWorks album with producer Mitchell Froom and DeLisle has signed a pact with Sugar Hill Records, most of the L.A. country-rockers have documented their work only on self-released indie records. Stinson, High or Hellwater, I See Hawks in L.A., and Speedhugly, among others, have albums in the racks; Gattis, Payne, and Kaplan have albums or EPs finished.

Corrie Greigory, co-owner of the online/mailer American retailer Miles of Music, says, "Mike Stinson has been consistently in our top sellers. He's been selling like crazy. Grey [DeLisle] has been selling like crazy." But she also notes, "All of a sudden there's this buzz, and nobody's paying attention to it. You're not seeing any of the press outside of Los Angeles even acknowledging that this is going on."

Musician/publisher Greg DaPonte—who has played tracks by Stinson,



KAPLAN

Weeks, Gilkyson, and Eastmountainsouth on his weekly show *Night Song* on public radio KCRW Santa Monica—says that the music still remains largely an underground phenomenon seeking a commercial figurehead.

DaPonte says, "What it takes, usually is one person to break through, and then a few people can ride on the coattails of that, and the rest fall by the wayside."

But DaPonte feels that the scene's self-supporting intimacy, as well as the devotion of its local audience, will carry it forward: "The living room is almost in the club. If you go to the Sweethearts thing, the living room is in the club. If you go to the Cinema Bar, you might as well be at Randy Weeks' house, and the night as well be having a house party... It's a very supportive, enthusiastic kind of thing."

Bryson Jones sees it the same way: "We all respect each other. We all like what each other's doing, and I think we've all grown up together that we're all over that competition... I'm stunned by the [fans'] dedication. People will go out all the time, and people are really passionate about this music, and that's a beautiful thing, most on [the part of] the crowd and the musicians."



WEEKS



# UNIVERSAL MUSIC LINKS WITH TOP PRODUCERS ON NEW IMPRINTS

## Monroe Jones And Universal South Will 'Eb & Flo'

BY DEBORAH EVANS PRICE

NASHVILLE—Universal South has entered into a deal with Nashville-based producer Monroe Jones to launch a new imprint, Eb & Flo Records. *Billboard* has learned exclusively. Steven Delopulos, formerly of the A&M band Burap to Cashmere, is the first signing to the new venture, which will be distributed by Universal Music & Video Distribution.

"Monroe Jones makes flat-out great music," Universal South senior partner Tim Dubois says, "and that's what we're interested in. We've said from the very beginning that our desire is to build a company here in Nashville that is not just about country music but about great music."

Jones has developed a reputation as a Nashville's hottest young producers based on his work with singer-songwriters Chris Rice, Jimmy Owens, and Mark Schultz. Atlanta rockers Third Day and Latin band Salvador, as well as his film soundtrack work. "He was the first pop producer I ever met in Nashville," says Universal South senior partner Tony Brown, who became a fan of Jones' when

he was working with Atlantic act Judson Spence. Jones credits veteran Nashville producer Bubba Smith with encouraging him to approach Dubois and Brown about launching a new pop/rock label. "These guys have been very gracious," Jones says of Dubois and Brown. "They've given me a lot of rope. It's very exciting for me. These guys have caught the vision for what I want to do."

Delopulos' debut on Eb & Flo will be released in early 2003. Dubois says Universal South will partner with Universal's New York operation for promotion and marketing assistance in working Delopulos' record.

Delopulos, who is managed by Daniel Bates of Nashville's Burbridge-Bates Media and Los Angeles-based Tony Ferguson, is enthusiastic about the new venture.

"Universal South is great, and I'm happy," says Delopulos, a 30-year native who moved to Nashville seven years ago. "Monroe has been so enthusiastic. When you have a producer's heart involved in a project and a producer's passion, the first thing you look for is that commitment. It just felt right with Monroe."



JONES

## Universal Music Latino, Omar Alfanno Launch Label

BY LEILA COBO

MIAMI—The launch of Alfanno Music, the new joint-venture label of Universal Music Latino and songwriter/producer Omar Alfanno, is the latest in a series of like-minded projects announced in recent months and signals that Latin labels are increasingly looking to producers as a source of A&R.

The deal calls for Alfanno to put out three new albums per year during a two-year period, with an option to renew, and specifically targets new acts in various genres. The first act to release an album under the Alfanno Music moniker is Terezo, a Mexican singer/songwriter who does a fusion of blues, rock, and ballad elements. The project is slated for early 2003 release. Alfanno is also currently looking for the last member of Boyce, a boy group whose creation he announced early this summer.

"When we talk about creativity, [Universal] is giving me all the horizon I need to fly at that level," says Alfanno, who has written scores of hits, including "Gran Varón," popularized by Willie Colón, and Son by Four's "A Puro Dico," which topped the *Billboard* Hot Latin Tracks chart in 2000 for a record 20 weeks. "I'll find the act, I'll produce the



ALFANNO

act, but in the end, what fascinates me is finding new talent and developing new concepts."

Universal is counting on Alfanno's songwriting expertise and knowledge of the market. Universal Music Latino president John Echevarria admits that targeting only new talent is risky, but it is also vital.

"Everyone is working on [development]," Echevarria says. "We have to get used to building new talent from the bottom up and build it the proper way: through touring and constant playing."

Alfanno's most celebrated coup in that regard is Son by Four, a group he took to Sony. Echevarria says, "He's brave enough to stand up to prejudices and put out new things."

Alfanno says he has explored his production side for many years, but it has appeared in albums only recently. He is now in the process of assembling a production team, and he currently has Andres Castro—whose credits include Carlos Vives—on board.

With the new deal in place, Alfanno will still be able to produce one entire album per year for label other than Universal, as well as a couple of tracks on other albums. His songs, however, will still be available to be recorded by other artists.

## In Sniper Zone, Caution's The Word For Musicians, Fans

(Continued from page 1)

signed-band demo-tape seminar in Richmond, Va., sponsored by the D.C. chapter of the National Academy of Recording Arts and Sciences, Atlanta rockers Third Day and Latin band Salvador, as well as his film soundtrack work. "He was the first pop producer I ever met in Nashville," says Universal South senior partner Tony Brown, who became a fan of Jones' when

"very slow for these two weeks. Even on Tuesdays, our new-release, the turnout has been pretty sad."

Redmond also dropped in on the Tower location at Tyson's Corner, Va., one recent evening. "There was hardly anyone in the store."

Similarly, the local flagship store of Borders Books & Music—also located on Rockville Pike—felt the repercussions of stay-at-homes, as did other Borders locations at the Bowie, Md. store, located one mile away from the middle-school shooting.

Jenifer Carlen, Borders Group manager of public relations at the chain's Ann Arbor, Mich., headquarters, said area managers reported "a definitely noticeable loss in traffic." She also said several visiting-guest special events "where people would be waiting in line outside" were canceled, and the chain was "bringing in food for our employees so they don't have to leave the store."

Carlen said the group does not report lost sales figures, but sources close to the chain's area stores told *Billboard* that sales dropped by as much as 25% on some nights following the first shootings. Most Borders stores, however, are located near upscale malls surrounded by parking lots.

Joe Lee, who runs longtime indie disc record Paradise on the edge of Rockville, said, "People got tired of all this last weekend and they came back, but otherwise it's been slow, down, down. It's freaky. That missed shot through the window you saw on TV? Two doors down from our last location."

John Olsson, owner of Olsson's Records & Books—a veteran local chain with eight city or close-in stores—said his locations haven't been affected as much as stores in malls near freeways and the Capitol Beltway. "People see us on the news, and it frightens them. Luckily, our

stores don't have the parking lots."

Olsson said the Virginia store had been busier, with people looking for stay-in entertainment. "But the managers from the Old Town Alexandria [Va.] and Bethesda [Md.] stores told me they've both [it]."

Some chain spokesmen from outside the area but with a sales store presence in the region, including Appelbaum, president of retail operations at the 102-unit Music Network, has 13 stores in the D.C. area, several downtown, and several in suburban malls. He said sales were off, but "not off too much."

Bob Higgins, sales manager of Trans World—which runs 290 stores in the metro area—said, "Sales really haven't been affected there. They're consistent with what they have been for the last month, the last quarter, and year to date."

Michael Parkerson, CEO of the Music Network, said, "Sales in Washington are OK. In fact, it's the only market that we are in where the sales are OK—even with the last two weeks."

### RADIO RETINKING APPEARANCES

Radio stations are considering events outside their station walls. County WFLS Fredericksburg, Va., PD Jon Reed said they had been "a little more cautious in looking at where we do remotes. We've made sure we're indoors." The station especially eschewed remote appearances on Fridays, because both Fredericksburg-area shootings occurred on Fridays.

Adult top 40 WRQX (Mix 107.3) Washington, D.C., promotions director Charlene Meyer said, "It doesn't feel right to tell listeners to come on Fridays, because both Fredericksburg-area shootings occurred on Fridays."

Reggie Rouse, APD of R&B WPCF-FM, added, "[The Oct. 14] shoot-

ing, we suspended all van appearances. This is a high-profile vehicle and there is no reason to put your staff in danger."

### BIZ OFF AT SOME VENUES

Retail stores and radio stations were not the only music-related businesses that felt the results of public fear. Some venues also pulled out.

Michael Jawarek, who books acts at showcase club the Birchmere—located inside the Beltway in Alexandria, Va.—reported business at the club was off "between 10% and 20%." For a recent sold-out date featuring best-selling jazz singer Jane Monheit, he said, "We had 40 no-shows. That never happens to us."

Carol Posnick, who books local talent—including off-the-road members of Mary Chapin Carpenter's veteran ensemble—said, "No musician has yet to tell me, 'I don't want to do this.' But I do advise that some clubs out in the 'burbs are losing some business."

Seth Hurwitz, D.C. promoter and owner of the 352-capacity club, said he had an inquiry from one headlining act about whether a show should be canceled. "I don't know if I should do anything; in fact, it would be the worst thing we could do," he said. "What we need to do is go about our business and enjoy the diversion of a concert."

But Danny Schools, lead singer of D.C. area rap-rock band Sev, said, "We haven't booked any gigs locally recently, and one of the reasons is because of the sniper shootings. A lot of our friends are in bands that have played at clubs where attendance has been off. I went out to a show at Jax [club] in Springfield [Va.], to see a pretty well-known band around here. They were expecting about 350 people, and there were only 40 people there. Bands that I know are also canceling their shows, particularly at suburban locations. It's

a very scary moment."

"The situation, however, we were in our van, on the way back from Portland, Maine, where we'd opened for Korn on the night of the shooting at the Home Depot in Falls Church, Va., and we sat through a two-hour backup of traffic [caused by a police roadblock] coming in from Baltimore. I was in traffic for an hour on Friday night, and no one got shot that night—we'd'd played here with Korn at the Patriot Center [in Fairfax, Va.], and there didn't seem to be any problem. There was a sold-out crowd, everybody was having fun, but the thing that I didn't want to do was to be in traffic. But now—I live in Springfield—I don't like to leave my house. I don't even want to walk my dogs at night."

Ticket sales for concerts at D.C.'s 20,500-capacity MCI Center—including Nelly (on Oct. 12), American Idol (Nov. 3), and Boyz II Men's Boom Boom Hackson (Nov. 10)—went as expected, according to a venue spokesperson. Likewise, the 352-capacity Barns at Wolftrap in Vienna, Va.—which began its season Oct. 11—went ahead with its schedule of shows. "We haven't seen a drop in ticket sales this week, most of which have sold out."

Asked whether current events had affected shows at the Barns, director of programming and production Peter Zimmerman said, "We've had some things go just fine, including a children's show by Noel [Paul Stooler on Oct. 20 that sold out]."

On the other hand, Zimmerman said, advance sales had sagged and, conversely, walk-ups were up slightly. "All kinds of factors come into play in making that decision, and one of them is the sniper."

Additional reporting by Ed Christman, Dana Hall, and Sean Ross in New York and Ken Tucker and Ray Waddell in Nashville.

# Now Is Still The Time For 'Now!' Series

Continued from page 1

has been so successful, the brand is also used in Ireland, Italy, Japan, Belgium, France, New Zealand, Portugal, and Southeast Asia and was recently launched in Denmark. Outside the U.S., the series has sold more than 60 million units.

The Now! brand is owned by Virgin/EMI and is licensed to a variety of parties for the different countries it is used in. In the U.S., the series is a collaboration among EMI Recorded Music, Universal Music Group, Sony Music Entertainment, and the Zomba Group, with the albums rotating among Sony, Universal, and EMI for marketing and distribution.

Meanwhile, BMG and the Warner Music Group have created a joint venture for the competing Totally Hits series, which has scanned 5.9 million units throughout five releases since its inception in November 1999. The Totally Hits series has also spun off two

from other compilations," Resnikoff adds. "There have been significant one-off compilations, but this is the only compilation series that could maintain this level of momentum."

While the executives concede that sales have slowed, they both think it has more to do with the marketplace than with the consumer tiring of the Now! brand. Applequist observes, "Music sales are down in general, so the Now! sales are down; it's an apple-to-apple thing."

But a merchant who did not want to be identified disagrees with that assessment. "The Now! series isn't 'now' anymore," the merchant says. "It just seems that the selections aren't as compelling as they used to be. It is not resonating with the consumer much." Moreover, the merchant points out that if Now! was experiencing a sales slowdown like Applequist describes, then it would only have a 10% drop. As it is, there is nearly a 50% sales drop between the *Now! 5* and *Now! 9* albums.

A sales executive at a major label points to the fact that in the competing Totally Hits compilation offers this opinion on the sales decline: "I think [hits compilations] are losing their luster. People make their own compilations now with file-sharing and

*'If a Now! title has  
four or five really  
gigantic hits, then you  
have a big revenue  
generator.'*

—PHIL QUARTARARO  
EMI RECORDED MUSIC



volumes of Totally Country and one volume of Totally Dance. "The Now! deal is unclear with the pending sale of Zomba to BMG will be the end to the Now! series," a Zomba spokeswoman says. "We haven't thought that far ahead," indicating that the sale is currently the main priority. Some sources indicate that the Now! deal is coming up for renewal, but Universal Music Enterprises president Bruce Resnikoff dismisses that idea, saying that different joint-venture partners have different contract lengths; he does concede that one of the partners may be in negotiations soon.

## NOTHING TO SNEEZE AT

While U.S. sales for Now! are slowing, one merchant says that the 1.1 million units that *Now! 10* has moved are nothing to sneeze at. Sony Music Distribution senior VP of sales and new technologies Craig Applequist says Now! is successful because "it's a classic example of giving the kids what they want. It's nice to find something that works as predicted."

Resnikoff offers this observation: "The key is the hits. The brand is only as good as the music that makes up the brand."

When creating a volume in the series, the multi-label A&R team tries to get as many current hits as possible, "and that's what separates this

CD burning." Others support the idea that Internet file sharing is a factor in the declining sales of all types of compilations, including soundtracks.

Resnikoff acknowledges that the brand is more mature and not capturing sales as quickly but says the compilations still have a strong brand that is generating healthy business. Applequist adds that the U.S. partners have upped the ante in the U.S., putting out three collections a year since 2001 instead of two, saying, "That has created a situation where we are selling more Now! overall, but before one may be coming out and the next one is on its way out."

There is some discussion of slowing the release schedule to two per year instead of three, but not all participants agree. Resnikoff says that decision should be based on the music. "We wouldn't force one in the marketplace if there are not enough hits. The repertoire and the market will determine if we have two or three a year."

But Phil Quartararo—the executive VP of EMI Recorded Music North America who was the president at Virgin when the collaboration launched in the U.S.—has a different assessment of the sales decline: He says that Now! sales are largely driven by hits. "It's about the content and the timing, and if a Now! title has four or five really gigantic hits, each

## Then & Now! A Performance History

Compilation Title	Release Date	First-Week Sales	U.S. Sales To Date	Billboard 200 Peak Position
<i>Now! 1</i>	10/98	48,000	2.01 million	10
<i>Now! 2</i>	7/99	171,000	1.87 million	3
<i>Now! 3</i>	12/99	219,000	2.61 million	4
<i>Now! 4</i>	7/00	320,000	2.81 million	1
<i>Now! 5</i>	11/00	444,000	4.67 million	2
<i>Now! 6</i>	4/01	525,000	3.27 million	1
<i>Now! 7</i>	7/01	621,000	3.18 million	1
<i>Now! 8</i>	11/01	549,000	3.22 million	2
<i>Now! 9</i>	3/02	419,000	2.34 million	1
<i>Now! 10</i>	7/02	288,000	1.13 million	2

Source: Nielsen SoundScan.

of which dropped anchor, then you have a big revenue generator. If it doesn't have enough really big hits, it sells proportionately."

Steve Pritchard, co-managing director of EMI Marketing for EMI Recorded Music U.K. & Ireland, believes the U.S. sales decline is nothing to worry about if the Now! experience in Europe is any indicator.

He says, "The thing is, with a long-running brand, you do get [sales] peaks and troughs, you get shifts in musical taste, [and] you get varying repertoire strengths within the various divisions."

## REPERTOIRE STRENGTH

"The ultimate thing that drives sales of a Now! album is the strength of the repertoire available to those albums," he continues. "And the more pop-oriented it is... and the greater the longevity of the singles, [the more mass market it is]."

Also, Pritchard points out that competing compilation packages have an effect. "In the U.K., the competition is HTS, and if that is having a run or is releasing aggressively in the vicinity, that will obviously have a percentage effect."

Finally, he says, "the strength of the artist album market comes into play. If there are a lot of seminal, must-have artist albums out, people tend to buy less compilation albums. If there aren't such albums out, then people tend to gravitate toward compilations."

"We were trying to bring to America something that was a proven formula: music America," Quartararo says of how Now! came to the U.S. In fact, Now! was not the first U.S. attempt to duplicate the European success: In 1996, Charles Koppelman—who headed what is now known as EMI Recorded Music North

America—tried to start a compilation series called the *Luv* Series. But if effort failed when he was unable to get enough labels to sign on or license hit product in a timely manner. As a result, the albums could only offer a few recurrent hits and were weighted with EMI tracks.

But the partners that make up the Now! joint venture in the U.S. always have enough hits among them to contribute to the series on a timely basis. What's more, the Now! partners committed to spending \$5 million for TV advertising to launch the series here. Ten volumes later, Resnikoff says the marketing formula has not changed much. "We have spent millions for TV advertising to support the series," he says. "We have always run aggressive marketing campaigns, and the current *Now! 11*, which comes out in November, will have the most aggressive."

Applequist says the "consistency of the marketing campaign is the secret for the series' success." Helping matters is the "retail acceptance at all levels." Traditional retail generally accounts for 90% of all sales, while an 800 number that runs with the TV spots scoops up the remainder. Wherehouse Entertainment executive VP/chief merchandising officer Lew Garrett notes the slowing sales but, nonetheless, says, "Wherehouse will continue to support [Now!]."

When putting together a Now! collection, an A&R committee with representatives from each company in the joint venture meets and examines the charts and radio play to fashion an album of songs that are still relevant, Resnikoff says. If any of the partners hold back tracks for a longer period, Quartararo says it "would [take] the heat away."

The labels were initially more committed to the series than the artists and

their representatives. "Early on, we had trouble convincing artists and their managers that they should participate. There was a fear of compilations and fear of the unknown," Resnikoff admits. Also, Quartararo adds, "It was the K-tel style of selling, which means it was artistically uncool and unhip."

But that has changed, and now "the biggest problem often is that there is no room for a track," Resnikoff says. "I think the concept of Now! really works, because the labels and the artists have stepped up and believe in it."

## THE CANNIBALIZATION FACTOR

In addition to the coolness factor, artists initially were reluctant to participate because of fear of hurting their own album sales, and some retailers share the concern. Trans World Entertainment divisional merchandise manager of music Jerry Kamler says, "The issue is not how well Now! is selling, which it is doing extremely well. The question is, is it cannibalizing full-length sales?" He says that most labels are unwilling to put out singles because of the fear of cannibalization, but if ever there was a place where that factor comes into play, it is the Now! series. "I think it is cutting into album sales," he states.

The sales executive in the competing Totally Hits camp says compilations—like singles—can work both ways. "If you have a sales album, then the customer can get turned on to it from the Now! series," the exec argues. "If the hit on the compilation comes from an album that is not solid, then it cannibalizes."

Nonetheless, Kamler argues, "I think the single is the key to putting the songs on Now! into the store as singles. That way you drive consumers out of the living room where they are sitting on the computer and into the store. Now that [the labels] have experimented with Now! and see it is a success, they should put this much effort into singles."

Resnikoff says the question of whether Now! cannibalizes album sales has already been answered. He notes, "We have actually done several different research studies, and the general consensus is people buy more records than they used to. Now! sales serves as a vehicle to help consumers discover an artist on the compilation."

Applequist says Now! acts as an artist catalog. "When the new Now! comes out, sales pick up on prior ones and some of them come back on the charts. The catalog is still selling millions, and the longevity is there."

In fact, the brand is so successful that there has been some thought of expanding it. So far, the partners have issued a *Now! 10*, called *Off the Hook*, and a Christmas album, which will be reissued this year. But that may be about as far as the partners are willing to go. "We have a group of people that will do what is best for the brand," Resnikoff says. "The general feeling is that Now! represents a certain type of music. To put out genre Now! would dilute the name and create confusion. Our goal is to make sure the Now! brand delivers top-quality music."

Additional reporting by Gordon Mason in London and Keith Caulfield and Geoff Mayfield in Los Angeles.

*'I would be much  
more in favor of  
putting the songs on  
Now! into the stores  
as singles.'*

—JERRY KAMLER  
TRANS WORLD ENTERTAINMENT



# Pearl Jam Energized For New Epic Set

Continued from page 1

has really become a vehicle for everyone to offer up their songs, have very adept musicians play them, and have a very good communication with those players. That's why I can see us going on for a long while!"

To be sure, Pearl Jam is one of the few bands standing from Seattle's golden era, having emerged with its dignity and sense of purpose intact. And judging by the sound of its seventh Epic studio album, *Riot Act*, the quintet is more energized than ever. Anticipation for the set, due Nov. 12, has been driven by the out-of-the-box success of the waltz-tempo first single "I Am Mine," which went top 10 on both the *Billboard* Modern Rock and Mainstream Rock charts.

*Riot Act*, the follow-up to 2000's *Binaural*, bulges with a host of showcases for Pearl Jam's signature rock power, from the tense, psychedelic opener "Can't Keep," the unhinged guitar assaults "Get Right" and "Save You," and the propulsively melodic "Green Disease" and "Crusader." Elsewhere, "Thumbing My Way" and the gorgeously bittersweet closer "All None" reveal the band's deft dynamic touch, trading power chords for acoustic strumming and Hammond B3 organ flourishes.

The album also finds the group realizing its collective creativity to an often stunning degree, with myriad songs that find little bass in any Pearl Jam album. "You" is a perfect drummer Matt Cameron, is a monster of jagged guitar outbursts led through a drum machine and welded to a gritty groove, while bassist Jeff Ament's "helpful" careens from sweetly sung verses to maniacal choruses and an even more intense instrumental breakdown.

Guitarist Stone Gossard says the band members revel in taking their individual song ideas to new and unusual places. "When somebody has a clear idea what a song is going to be, inevitably the band will say, 'Well, I don't know. Let's try something else,'" he says with a laugh. "Instead it will be some riff you've played three times. You just wrote it this morning and don't even care about it, but everyone else says, 'That's killer! Let's do that.' The process of letting go is constant in this band. Sometimes you have to."

## A FEELING OF SPONTANEITY

*Riot Act* was mixed by longtime collaborator Brendan O'Brien and self-produced by the band with Adam Kasper. He had done some engineering on earlier Pearl Jam albums but was brought in this time at Cameron's suggestion, after they worked together on the latter's *Wellwater Conspiracy* project. Kasper had an intuitive knack for when to step into the proceedings, a skill Ament says greatly contributed to the album's spontaneity.

"On 'Thumbing My Way,' we were out in the room learning the song," he recalls. "In the process, Adam went and re-mixed everything very covertly. So all of the sudden when we were ready to play it, it was up and he captured it. Nailed it. That, to me, was really critical and kind of how the record sounds. A lot of times, when it's cool things when you don't quite know the song and everybody is really concentrating. It lasts four or five takes and then it's

gone. After that, it's all cerebral."

The sessions got an extra boost of experimentation thanks to the presence of keyboardist Kenneth "Boon" Gassner, whom Vedder met and quickly began collaborating with last year in the midst of a surfing trip to a remote Hawaiian island. One of their songs, "Love Boat Captain," serves as the set's emotional centerpiece, as it reaches out to the families of the nine fans who were killed after a crowd surge during Pearl Jam's June 30, 2000, set at Denmark's Roskilde Festival.

Prior to meeting Vedder, Gassner had never heard of Pearl Jam, much less recorded with a multi-platinum rock band. Vedder says, "Without really any knowledge of our band dynamic

fit (Neil Young holds the event for the school, which assists special-needs students) outside San Francisco, was a key starting point. 'It has all the elements this band is known for: strong lyrics, strong look, and a good sense of melody.'"

Guitarist Mike McCready adds, "It's kind of a positive affirmation of what to do with one's life. I'm born and I die, but in between that, I can do whatever I want or have a strong opinion about something."

KINDO Seattle PD Phil Manning agrees. "Our listeners responded to 'I Am Mine' with two thumbs up," he says. "Stone, Jeff, Eddie, Mike, and Matt recorded a perfectly honest song with heartfelt, poetic lyrics. Wait'll [listeners] hear the album."



## PEARL JAM: A 10-YEAR STRING OF HITS

Album Title	Release Year	U.S. Sales To Date	Billboard 200 Peak Position (Weeks At No. 1)
<i>Ten</i>	1991	8.9 million	2
<i>Vs.</i>	1993	5.79 million	1(5)
<i>Vitalogy</i>	1994	4.63 million	1(1)
<i>No Code</i>	1996	1.37 million	1(2)
<i>Yield</i>	1998	1.5 million	2
<i>Live on Two Legs</i>	1998	879,000	15
<i>Binaural</i>	2000	715,000	2

Additionally, 72 Pearl Jam live albums released in 2000-2001 sold 1.29 million units.

Source: Nielsen SoundScan.

—although I have to admit, [since] it's such a solid one, it's a little easier to fit in—he was able to find his place and was doing just what we were adding things and not subtracting."

When it came time to write lyrics, focusing more on the bigger picture—love, loss, and the struggle to make a difference—casted Vedder into the prospect of commenting directly on such tragedies as Roskilde or the terrorist attacks of Sept. 11, 2001. "You start feeling like, 'What do I have to say? What is my opinion?'" Vedder muses, taking a long drag from an American Spirit cigarette. "Then I realized I didn't have an opinion. Not only did I have one, but I felt like it was formed by processing a lot of information and having good influences."

## "POSITIVE AFFIRMATION"

Cameron says "I Am Mine," which debuted last October at the annual Bridge School bene-

"history of Pearl Jam" special with classic older songs; the latter site will stream the entire album the day before *Riot Act* hits stores.

And while the band will once again forgo shooting a video for a specific album track, some September rehearsals at Seattle's Chop Suey club were taped, and select footage has been made available for promotional purposes outside of North America. Members of the band's Ten Club fan organization will be able to stream a full video from that session via pearljam.com around street date.

## TOUR PLANS TAKE SHAPE

Gossard says he can't wait to incorporate material from *Riot Act* into the band's no-two-shows-alike set lists. "It really feels like something we could play all the way through and still be right in the zone of a set."

Manager Kelly Curtis says Pearl Jam will perform two consecutive days, Nov. 14 and 15, on CBS' *Late Show With David Letterman*, regroup for at least one charity benefit in Seattle, and then hit Australia and Japan after the first of the year.

The band, booked by Don Muller at the Creative Artists Agency, will begin a stateside tour in mid-spring, which, says Curtis, will include "some sheds but more arenas." In the wake of Roskilde, Curtis says Pearl Jam does not have any plans to "play any more festivals or do open-floor stuff. It takes a lot of pressure off everyone of having to look at all those people smashed together in the front."

As it did with 72 compilation shows from the *Binaural* tour, the band will make authorized soundtrack recordings of each upcoming concert available at retail; the live CDs will be offered to the 35,000 members of Ten Club at a substantially reduced price. Fourteen albums from the last round hit *The Billboard* 200; Epic estimates worldwide sales for the prior project at more than 2.2 million.

Ten Club head Tim Bierman says the band is hoping to have a full show streaming on pearljam.com "as quickly as humanly possible" and in fans' hands much faster than before. "The fans proved this is a viable thing, and we want to work with them as much as we can to get them this stuff efficiently and inexpensively."

## STAYING WITH SONY?

*Riot Act* is Pearl Jam's final album under contract with Epic, although Curtis says sometime next year the label will release a long-planned, double-disc rarities album featuring a host of unheard outtakes. Would the band consider walking away from the only label with which it has done business?

Curtis explains, "There are certain things [Epic parent] Sony could do to make us stay there, and it remains to be seen if that is going to happen."

"In some bands' cases, it probably is cash, but for us, it's other things," Ament elaborates. "We'd love a little more freedom, ownership, and digital rights."

"For the most part, Sony has done everything they could to make us feel at home," Gossard adds. "I think whatever deal we cut, we'll want to take some chances and be adventurous. We'll want to see our record company to do the same." Sony declined to comment on this subject.

Indeed, Pearl Jam has pondered such envelope-pushing maneuvers as making its entire live archive available to fans or touring smaller venues armed only with brand-new songs. "I'm not a fan of partnering strongly with one record company," says Gossard, reminding us that our record industry is still the band's top priority. "What keeps us from doing those things is simply our hunger to make new records."

Ament concludes: "When I'm writing little songs at home, it's great to know the band will eventually elevate this music in ways I've never even envisioned."

Pictured on the cover, from left, are Jeff Ament, Matt Cameron, Eddie Vedder, Mike McCready, and Stone Gossard.





## Billboard, Disc Makers Link For Indie Band Contest, Shows

Billboard, in conjunction with its *Musician's Guide to Touring & Promotion*, has signed on as a sponsor for the International Music World Series (IMWS), an annual unsigned artist competition and showcase series presented by custom-CD manufacturer Disc Makers. In addition, Billboard editors will serve as judges in each of four semi-final rounds in the national competition.

Semi-final judging in the first quarterly competition, open to independent acts in the Northeast region, has just been completed by Billboard. The finalists for the Northeast 2002 IMWS are solo artists Amber de Laurentis, Richard X. Heyman, Sophia Ramos, and Nicole McKenna; and the groups Moonraker and Duwende. Each will have the opportunity to compete Nov. 14 for the Northeast grand prize at a live showcase at the Lion's Den in New York. At stake will be \$35,000 in prizes, including custom-manufacturing services from Disc Makers and professional gear from seven top-name sponsors.

The next installment of the showcase series takes place Jan. 16 at the Knitting Factory in Los Angeles and covers the Southwest region. Deadline for entry is Nov. 15. Subsequent showcases will take place in Chicago and Nashville for the Midwest and Southeast regions, respectively. For further contest details, visit [discmakers.com/music/imws](http://discmakers.com/music/imws).

All IMWS entrants receive a copy of Billboard's *Musician's Guide to Touring & Promotion*. The new edition of the guide hits newsstands Dec. 30.

### upcoming events

Billboard Music Awards  
Dec. 9 • MGM Grand Garden Arena • Las Vegas  
for info: 646-654-4600 • [billboardawards@emusic.com](http://billboardawards@emusic.com)

Billboard/Airplay Monitor Seminar & Awards  
Feb. 6 • The Eden Roc Resort • Miami Beach  
for info: 646-654-4660 • [bbevents@billboard.com](http://bbevents@billboard.com)

## THIS WEEK@



COMING THIS WEEK: Pearl Jam returns to action Nov. 12 with *Riot Act* (see [story.page.11](http://story.page.11)); its seventh Epic release and first since 2000's *Mezzanine*. In comments that will appear exclusively on Billboard.com, group members Eddie Vedder, Stone Gossard, Mike McCready, Jeff Ament, and Matt Cameron offer up the scoop on each of the set's 15 tracks.

Also this week, read the fourth and final installment in Curt Gooch's new book *KISS Alive Forever: The Complete Touring History*.



PEARL JAM

Billboard.com will also feature reviews of a double-disc collection of instrumentals and remixes from rapper E-P-P, *Fandom Plus* (Definitive Jax); electronic/pop outfit *Salut Etienne's Finistere* (Montra/Beggars Banquet); and rap act *Field Mob's From the Route to the Toots* (MCA).

News contact: Jonathan Cohen • [jcohen@billboard.com](mailto:jcohen@billboard.com)

# home front

Billboard Music Group events & happenings

## Dates Set For Radio Seminar

The ninth annual Billboard/Airplay Monitor Radio Seminar & Awards has been set for Feb. 6-8, at the Eden Roc Resort in Miami Beach. Long established as the most important annual forum for discussion of key

### Billboard Monitor RADIO.2003 seminar

music programming and promotion issues, the seminar attracts top radio chain executives, program directors, music directors, station GMs, consultants, on-air personalities, record label promotion executives, and industry celebrities. The 2003 edition will feature informative panels, artist showcases, and the always entertaining awards program.

For more information on the 2003 Billboard/Airplay Monitor Radio Seminar & Awards, visit [www.billboardseminar.com](http://www.billboardseminar.com) or call Michele Jacangelo at 646-654-4660. For registration, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cabelo Rodriguez at 646-654-4648. For hotel reservations, call 305-531-0000.

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# ROCK!

Scott Weiland of Stone Temple Pilots performs at a recent concert stop at the Orpheum Theater in Boston.

## Wearing It Out

Thirteen-year-old Lil' Romeo has become the latest R&B act to release a personal line of urban clothing. P. Miller Shorties, which offers T-shirts and jeans, is available exclusively at Mervyn's 264 nationwide stores. Beginning this month, the line expands with the P. Miller line for young men. Designed by Lil' Romeo's dad, rapper Master P, it will add velour sets, p-fos, and active-wear to the collection.



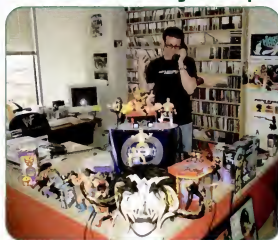
## Ohm Shanti

Del Jam founder/Island CEO Russell Simmons recently threw a book party for Iyumiaki yoga founders Sharon Gannon and David Life, who have issued two books: *Iyumiaki Yoga, Practices for Liberating the Body & Soul*, and *The Art of Yoga*. Included in the books are endorsements quotes from the likes of Madonna, Willem Dafoe, Donna Karan, and Mike D of the Beastie Boys. Pictured, from left, are Life, model Christy Turlington, and Simmons. Gannon is seated.

# The Billboard BackBeat

EDITED BY CHUCK TAYLOR

## Dave Sanford: Wrestling For Respect



"Some people are fanatical about football. Some people run home to watch *American Idol*," Dave Sanford says. "I'm into seeing if Brock Lesner will defeat the Rock and become the next big thing."

For the uninitiated, Mr. Lesner is the youngest world wrestling champion ever—who, Sanford shares, "has arms bigger than your head." And that's just the beginning of the wealth of knowledge the president/CEO of Los Angeles-based radio promotion and consulting firm Spectre Entertainment Group has about a sport he notes could be a little respect.

"A wrestling match is very much a psychological story," Sanford says. "The real allure between a good match and a bad one is the way it tells a story. There's the rivalry, there's the show, and the fanfare. It's not about violence—I can't stand ultimate fighting—or anyone getting dropped on their head. There's a wonderful feeling of entertainment when it's done well."

Sanford is more than the average armchair wrestling fan. In addition to attending World Wrestling Entertainment (WWE) events on a quarterly basis, he travels down to Tijuana, Mexico, with fellow wrestling-mania fans to observe matches, which he says are quite a spectacle: "There's more of a high-flying style with a big tradition of masks, as opposed to the street fights and headlocks you might see

in the [WWE]."

Sanford also maintains a collection of paraphernalia in his office, ranging from wrestling masks and action figures to actual seats from Wrestlemania events in the Los Angeles area and posters of El Santo, a major figure in Mexican wrestling and fantasy cinema of the '60s and '70s who came from professional wrestling.

He has also conjured his own altar ego through the creation of transistorradio.com and Transistor Lounge club nights in L.A. There, as the masked DJ Santo, he spins music (Sanford has also logged

time as a music director and DJ at stations in New Orleans and Los Angeles). "When it started, there was this whole sort of pirate-radio mystique, so I came up with the idea of masking myself. Then I became this character that I've stuck with through the years," Sanford says. "I DJ a couple times a week."

Fortunately, 32-year-old Sanford is blessed with a wife who appears patient with his pastime. "I think she pretended to be much more into when we first started dating than she really is," he says with a laugh. "The first gift she ever gave me was an El Santo bottle opener. Now, thanks to the glory of Tivo, I'm able to watch all of my wrestling on Saturdays, while she's at work."

CHUCK TAYLOR



"WHOSE LINE IS IT ANYWAY?" by Matt Gaffney

- |  |   |  |
|--|---|--|
| <p><b>Across</b></p> <p>1 Sci (college major, for short)</p> <p>10 Worst no comparison</p> <p>14 Home nation of The Carpenters' abba</p> <p>15 "I'm a Little La Belle"</p> <p>16 Simple Minded hit &amp; Kicking</p> <p>17 Latest Secretary</p> <p>18 "You're my pride and joy, of course"</p> <p>19 Show the band you hate them, in Europe</p> <p>20 Beethoven wrote his in 1813</p> <p>21 Alternative to pasta</p> <p>22 Bend down</p> <p>23 It may be tagged by a musician</p> <p>24 He roled "When a Man Loves a Woman"</p> <p>25 "We found that our love is unaltered by time"</p> <p>34 Actress Gesssey and Alicia</p> <p>35 Studio that re-launched "Dances With Wolves"</p> <p>36 Long at "One-Long"</p> <p>37 New, to Nana</p> <p>38 "What in the world could make a brown-eyed girl turn blue?"</p> <p>40 Key on computer keyboards</p> <p>41 Place to store a car, abar.</p> <p>42 rock (musical genre)</p> <p>43 "ball (cardinal game)"</p> <p>44 "No exception to this rule/I'm simple but I'm no fool"</p> | <p>45 They go under</p> <p>46 Christine McVie, Perfect</p> <p>47 Home away from home</p> <p>48 Best place to kick your butt</p> <p>49 Haloist, maybe</p> <p>50 Mexican pop star</p> <p>51 Miguel</p> <p>60 "I'm walking to New Orleans/I'm gonna need two gear of alibans"</p> <p>62 Painsome</p> <p>63 Italian magazine</p> <p>64 No. 1 tune of 1972</p> <p>65 "One-Long"</p> <p>66 Bass Price</p> <p>67 "We'll 'They did" She Sells</p> <p>68 He roled "When a Man Loves a Woman"</p> <p>69 King Cole and Adele</p> | <p>12 Springsteen parody</p> <p>13 "Born in the U.S.A."</p> <p>15 1995 Erazm song "Love the Way You Lie"</p> <p>16 "Do... others..."</p> <p>22 Family man (DJ)</p> <p>23 They just don't understand WW Smith</p> <p>24 "Gone With the Wind"</p> <p>25 "It Only"</p> <p>26 Late night</p> <p>27 "Gone With the Wind"</p> <p>28 "After winter must come spring/Change a come eventually"</p> <p>30 Ford of "Kiss Me Deadly"</p> <p>31 Write quickly</p> <p>32 Gatsby, at the start of the novel</p> <p>33 Dogg and others</p> <p>35 Beasts of burden</p> <p>36 Tougher to locate</p> <p>37 "beast in a gilded cage"</p> <p>38 (song lyrics)</p> <p>40 Second fiddle.</p> <p>41 Prepare to go</p> <p>42 Keeper according to saying</p> <p>43 Kid's book</p> <p>40 Ellen John ("This Time")</p> <p>41 Alan "Terence" Anglin</p> <p>42 "Star Trek"</p> <p>43 "In the distance"</p> <p>44 Chinese Karaoke</p> <p>45 "You're in My Arms"</p> <p>46 First name in daughter</p> <p>47 Cuban headliners</p> <p>48 "Who's smoking?"</p> <p>49 "I'm not a saint, I'm not a saint, I'm not a saint"</p> <p>50 "I'm not a saint, I'm not a saint, I'm not a saint"</p> <p>51 "I'm not a saint, I'm not a saint, I'm not a saint"</p> <p>52 "I'm not a saint, I'm not a saint, I'm not a saint"</p> |
|--|---|--|

The solution to this week's puzzle can be found on page 54.



# First Things First.

Billboard Bulletin is a daily ritual for music professionals around the world, providing the FIRST look at the latest industry news.

Billboard Bulletin gives you the latest details on label deals, executive moves, artist signings, retail activity, digital music companies, e-commerce and tour plans. Your subscription includes access to the Bulletin website, breaking-news emails and the Bulletin archives.

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## Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

### Listen Links With Electronics Firms

Listen.com will offer a free one-month Rhapsody subscription to consumers of select consumer products. The offer, which will be announced today, will come with certain products from electronics companies Jensen/Recofon Corp., Stereolink, Terk Technologies, and U.S. Robotics.

Products covered by the deal transmit audio signals from consumers' desktop speakers to either stereo receivers, connecting cable.

Consumers who purchase the products from Jensen/Recofon, Stereolink, and U.S. Robotics will qualify for the free offer. Consumers must purchase through retail partners like the Good Guys or Circuit City. Listen.com will feature the products on its website. *Brian Gartry, N.Y.*

### Labels, Artists At Stalemate In Talks On '7-Year Statute'

Monday's meeting between both sides of the issue on California's "seven-year statute" was a "waste of time," according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and Judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the body's negotiator, David Altschul, the meeting brought out the highest level of label executives chairman David Munn and Universal Music Group president/COO Zach Horowitz. Among those representing the artists' side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinet. Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. "The labels aren't yielding on the damages part," says the source. "The labels aren't yielding on the artists' side," says the source. "There was no resolution—nothing—and that's it. Everybody stated their case. As far as another meeting, I don't know." The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Bulletin, "I was disappointed in the meeting because we believed we were close to reaching a compromise. I have no intention of going forward with the statute."

### Tonos Names Co-CEO

Tonos Entertainment named the online musician, network founded by David Bayer Sager, David Foster, and Kenneth "Babyface" Edmonds.

*Melinda Newman*

DEVELOPMENTS

Trans W

9 OUT OF 10 - SPIN 5 OUT OF 5 - BLENDER 8 OUT OF 10 - ALTERNATIVE PRESS



## Tori Amos *Scarlet's Walk*

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